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ETYMOLOGICON UNIVERSALE;
OR,
UNIVERSAL
ETYMOLOGICAL DICTIONARY:
ON A NEW PLAN.

IN WHICH IT IS SHEWN,
THAT CONSONANTS ARE ALONE TO BE REGARDED
IN DISCOVERING THE AFFINITIES OF WORDS,
AND
THAT THE VOWELS ARE TO BE WHOLLY REJECTED;
THAT LANGUAGES CONTAIN THE SAME FUNDAMENTAL IDEA;
AND THAT THEY ARE DERIVED FROM
THE EARTH,

AND THE
OPERATIONS, ACCIDENTS, AND PROPERTIES
BELONGING TO IT.

WITH
ILLUSTRATIONS DRAWN FROM VARIOUS LANGUAGES:

*The TEUTONIC DIALECTS, English, Gothic, Saxon, German, Danish, &c. &c.—
Greek, Latin, French, Italian, Spanish.—The CELTIC DIALECTS, Galic,
Irish, Welsh, Bretagne, &c. &c.—The DIALECTS of the SCLAVONIC,
Russian, &c. &c.—The EASTERN LANGUAGES, Hebrew,
Arabic, Persian, Sanscrit, Gipsy, Coptic, &c. &c.*

VOLUME II.

CAMBRIDGE:

PRINTED AT THE UNIVERSITY PRESS:
FOR RICHARD PRIESTLEY, 143, HIGH HOLBORN, LONDON.

1822.

302. h. 30.



v-IRTUS, *v*-IRTUE, ARETE, &c.

(Lat. Eng. Gr.) The Nature or Quality of any thing—originally of the Soil or *Earth*;—Excellent Quality.

ARS, ART-*is*, ART, &c. (Lat. Eng.) The Nature or Quality of any thing, Excellent Quality, &c.

ARD, AERD, ART, (Germ.) The

Nature or Quality of any thing.

Bast-ARD — *Bat*-ARD, &c. &c.

(Eng. Fr.) Of a Base Nature.

ARTZEN. (Germ.) To Temper things, so as to make them of a due Sort or Quality.

ARZT. (Germ.) A Physician, A Temperer or Mixer of Drugs.

THE terms in Latin beginning with *v*, having *RT*, *RD*, &c. &c., may be considered as belonging to our Element [^]RT, [^]RD, by the addition of the labial sound *v*. We have seen the Latin *v*-IRID-*is*, and its corresponding terms *v*-ERD-*ure*, *v*-ERT, &c. (Eng. Fr. &c.) which, as we should all agree, would be naturally derived from the EARTH. In *v*-IREO we have the form [^]R. We shall likewise acknowledge, that the Latin *v*-IRTUS, *v*-IRTUE, would be naturally derived from the same spot. It may well be imagined, that the names for Moral Properties or Qualities would be deduced from the Properties or Qualities of *Natural* objects, either in their simple state, or as improved by Culture. In a term of this sort these ideas cannot be separated. The word *v*-IRT-*us*, in its original sense, signified, as I conceive, the Nature—Property—or Quality of the *Soil* or EARTH; and it is thus perpetually used by the Writers on Agriculture. Cato, in the very commencement of his work, applies the word in its genuine sense, “Solo bono, “suâ VIRTUTE valeat,” (scl. Prædium.) The word VIRTUE in English bears its genuine sense, when we speak of the VIRTUES

of the *Soil*—of *Plants* and *Herbs*. In the following passage of Lear it is brought back to its original Spot.

“ All you unpublish'd VIRTUES of the EARTH,
 “ Spring with my tears! be aidant and remediate,
 “ In the good man's distress.” (Act IV. S. 1.)

If the Reader should be inclined to admit my idea respecting the origin of this word, that *v-IRT-us* belongs to the EARTH, though it appears with the stronger labial breathing, bearing the form of the Consonant *V*, before the radical ^RT; his conviction will be unshaken, when he remembers the form of the parallel term in Greek, where no such obstacle presents itself. In ARETE, (Αρετη, *Virtus*,) we see at once the ARETZ, or EARTH. We know, that ARETE, (Αρετη,) as well as *v-IRTus*, relates to the qualities of *Natural* objects, Φυσικη Αρετη, (*Geopon.* 14. 24.) In ARETE, (Αρετη,) as in *v-IRTus*, we appear to see simply the idea of the EARTH, as denoting *Quality*, without the action of *Stirring* it up, as in the verbs ARTUO, (Αρτω, *Paro*,) and *v-ERTO*. We know, however, that the sense of *Quality—Property* may be derived from the EARTH, when the idea of its made up—meliorated or prepared state, by *Stirring up* or by *Cultivation*, has been annexed to it. Such distinctions are perhaps unnecessary; and it is sufficient for my purpose to shew, that the EARTH affords the origin of the term.

ARETE, (Αρετη,) means in Greek that peculiar *Quality—Principle—Faculty—Power*, inherent in or appropriate to any thing, by which it exerts the energies of its *Nature*. In the opening of the Discourse Περί Αρετης· Ει δίδασκον in the Socratic Dialogues of Æschines, the sense of ARETE is fully manifest*, as it denotes that

* Αρε δίδασκον εστιν η αρετη, η ου δίδασκον, αλλα φουσι οι αγαθοι γιγνενται αιδεις, η αλλω τινε τροπη;—Ουκ ιχω υπειν εν τω παρειτι, η Σωκρατης.—Αλλα ουδ αναγκαριον αυτου. φησι, η τις βουλοιστο ταυτην τω ΑΡΕΤΗΝ γινωσκειν αγαθος, η αγαθος εστιν οι σοφοι μαθηται, ουδω αν γινωκε;—Διδασκει η παρὰ τω αγαθω

that VIRTUE—*Art—Quality*, or *Power*, by which men become excellent in any ART, (Αγαθοὶ τὴν APETHN,) as that of *Cookery—Medicine*, &c. It is impossible not to perceive in this explanation, derived from the above passage, the coincidence in sense of the Greek ARETE, (Αρετή,) and the English ART; and we shall instantly agree, that they are only different forms of each other. This coincidence is so striking, that it has been noted by the Etymologists. The Commentary of John Le Clerc, on the sense of ARETE, (Αρετή,) in the passage of Æschines, will sufficiently illustrate my Hypothesis:—"Coquinarium ARTEM cum vocat So-
 "crates APETHN," ARETEN, "satis ostendit sic dici potuisse quam-
 "libet dotem, aut facultatem, quâ quivis fit cuipiam rei αρμενος seu
 "aptus. Hinc et veteres Grammatici απο της APETHΣ," ARETES,
 "nomen ARTis deduxerunt, quâ de re vide Ger. Joan. Vossium
 "in Etymol." The ordinary Lexicons detail every thing that is
 important respecting this subject. "ARS, ARTis," says R. Ains-
 worth, "(per sync. ab APETH, i. e. VIRTUS. Don. nam vett.
 "ARTEM pro VIRTUTE accipiebant. Diom.) 1. Originally and
 "properly, Power. (2.) VIRTUE. (3.) Afterwards, ART." We
 here

αγαθὸν μαγειρῶν μαθοι.—Τίδ' ; ἢ βουλοῖτο ἀγαθὸς γίγνισθαι ἰατρός ; παρὰ τίνα αὖ ἔλθαι γινώσκοιτο ἀγαθὸς ἰατρός ;—Δεῖλον δὲ ὅτι παρὰ τῶν ἀγαθῶν τίνα ἰατρῶν.—Εἰ δὲ ταύτην τὴν APETHN ἀγαθὸς βουλοῖτο γινώσκειν, ἥτις οἱ σοφοὶ τικτοῖσι ;—Παρὰ τῶν τικτοῦν ;—Εἰ δὲ ταύτην τὴν APETHN βουλοῖτο ἀγαθὸς γινώσκειν, ἥτις οἱ ἀδελφοὶ οἱ ἀγαθοὶ τε καὶ σοφοὶ, ποὶ χρεὶ ἔλθοντα μαθεῖν ;—Οἶμαι μὲν καὶ ταύτην, ἥτις μαθητὸς ἵσθαι, παρὰ τῶν ἀδελφῶν τῶν ἀγαθῶν ποθεῖν γὰρ ἀλλοθί ;

"An potest doceri VIRTUS, an verò secus, sed natura fiunt boni viri, vel alio
 "quopiam modo?—Non habeo, Socrates, quod tibi nunc respondeam.—At id hic
 "dispiciamus. Age, si quis velit ea VIRTUTE bonus fieri, quâ boni sunt periti coqui,
 "unde fieri queat?—Nimirum, si a bonis coquis discat.—Quid verò? si bonus velit fieri
 "medicus, ad quem ire queat, ut bonus fiat medicus?—Si, scilicet, a quopiam peritorum
 "medicorum discat:—Si autem eâ VIRTUTE bonus fieri cupiat, quâ boni sunt periti
 "fabri?—A fabris?—At si fieri vellet bonus eâ VIRTUTE, quâ viri boni et sapientes
 "sunt præditi, quò eum oportet ire, ut discat?—Credo, et hanc, si disci possit, à viris
 "bonis pariter disci. Quonam enim alio ex loco eam consequi posset?" (See *Hesiod.*
Egy. 313. and *Eustath.* ad *Hom.* 661. *Odys.* 9φς' ἀρετὴν, &c.)

here see, that the nature and source of the word have been properly explained, though our Author has not understood the original sense of it.

The German corresponding word ART unequivocally directs us to the Spot, which is supposed in my Hypothesis. ART is explained by my Lexicographer to be "The Nature, Property, Quality, Temper, &c.—The Kind, Species, Sort, Race, Gender, Origin," &c. In a French and German Lexicon now before me, ART is explained by "La Sorte, Espèce, l'Origine, le Genre, la *Nature*, le *Naturel*, Temperament, la Complexion, Propriété, Qualité," &c. If we should endeavour, by a train of reasoning à priori, to discover from what source a term conveying this train of ideas would be derived, we should concur, I think, in referring it to the *Nature, Property, Quality, or Temper* of the EARTH. The Adjective ARTig denotes "Quaint, Curious, Pretty, Spruce, Agreeable, Handsome, Fine, Genteel, Polite, Comely, Neat, Apposite, Proper, Cleverly," as my Author explains it. These senses, though apparently remote from the original sense, all concur in the general idea of *A Good Nature or Quality*. We know, that Φυσις and Ευφυης have a similar meaning. Φυσις denotes a *Good Nature or Quality, Understanding, Cleverness—Genius*, &c. The ordinary Lexicographers explain Ευφυης by "Bene ac læte crescens, ut Arbor, &c.—Ingeniosus;—Bene à *Natura* constitutus et factus.—Facetus, Jocosus, Dicax." Αφυσικος means likewise of a *Bad Nature—Dull*. Menage, on a passage of Diogenes Laërtius, where this word is used, observes thus: "Αφυσικος, id est, minime ingeniosus. Φυσις pro Ingenio usurpatur priscis scriptoribus. Ita apud Thucydidem, teste H. Stephano, Φυσεως ισχυς Vis ingenii. Ita Plato in Phædro. Δοκει μοι αμεινων η κατα τους περι Λυσιαν ειναι λογους τα της φυσεως. Id est, Cicerone interprete, Majore mihi *Ingenio* videtur esse quam ut cum orationibus Lysiaë comparetur. Sic vernacule dicimus, *Il n'a point de Naturel*, et contra, *Il a un bon naturel*,"

"*turel*," (*Diog. Laërt. Lib. vii. Seg. 170.*) The German verb *ARTen* brings us again to the original idea. It is applied to *Natural* productions, and means, "*To thrive, bear the climate*;" or, as my French Lexicographer explains it, "*Ressembler, conserver le Naturel, la qualité, ne pas degenerer.*—*Er ARTET seinem Vater nach, Il ressemble à son pere, il imite son pere.*—"*Der fremde Weinstock ARTET hier nicht, La vigne etrangere ne profite pas, ne conserve pas sa qualité dans notre pays.*" There are some German terms, derived from *ART*, in which the *EARTH* directly appears; as *ART-Acker*, *ART-Feld*, "*le labour, le Champ, qui porte*; *ARTbar*, *ARThaft*, *Fertile, qui porte*—*ART-Land*, *La Terre labourable.*" *ARD*, a frequent termination in English words, as *Stink-ARD*, &c., is acknowledged to belong to the German *ART*, and the Belgic *AERD*.

We shall now understand the origin of our word *BastARD*, which means of a *Base Nature* or *Kind*. Though the Etymologists have given us various derivations of this word, they have not failed to record the present. The term occurs in the French *Bastard* or *Batard*, the Italian and Spanish *Bastardo*, the Belgic *Bastaerd*, and the Welsh *Bastardd*. Some derive these terms from *Base*, or its parallel word, and the Saxon *Steort*, *Ortus*, or the Welsh *Tarddu*, *Oriri*. Others derive these words from *Best* and *Aerd*, "*quia tales plerumque optimâ indole præditi sunt.*" It is curious, that in deducing these words from the idea of *Base*, the Etymologists have recorded its *parallel* terms, in other Languages, as *Böse*, (Germ.) *Bas*, (Fr.) *Busta*, (Isl.) *Bas*, (Welsh,) &c. &c. *Base* and *Bad* are only different forms of each other, and of *Böse*, &c. *BASTARD-Wine* is not from *Passum*, as Skinner conjectures; but it means, "*Vinum spurium, quia sc. non ut fieri solet, ex uvis recentibus, sed ex resiccatis fit,*" as this Etymologist likewise conjectures. In French, *Abat-ARDir*, *To degenerate*, is used in its original sense, as applied to the productions of Nature. In the French and German Dictionary, which has supplied me with

with the above quotations, I find "Aus der ART schlagen De-
 "generer, s'*AbatArdir*." The French *BatArdiere*, "A Place in
 "a garden prepared for the placing of Fruit trees, as they come
 "out of the nursery," as Deletanville explains it, is properly,
 I believe, the Nursery itself, "La Pepiniere," as Duchat explains
 it; and in this word, *Bat* or *Bas* is taken in the other sense of
Base, as the *Fundamental—Original*, EARTH or Ground, in which
 the plants are brought forward. Duchat derives this word from
 the "petits *Batons* ou arbrisseaux sauvages ou autres dont il est
 "planté."

The French *BatArdeau*, a Dam, or, as some write it, *BatARD-eau*,
 means a *Base* or Foundation of EARTH, to support any thing.
 Duchat explains this word by "Une cloison de *Bastons* repliés en
 "forme de claye sur des pieux fichés dans l'eau; et c'est de la
 "que vient le nom de *Bastardeau*, diminutif de *Bastard*, produit
 "de *Bast*, fait de *Bastum*, d'où nous avons fait *Baston*." Menage
 explains it by "Une closion d'ais, de terre glaise, ou d'autre chose,
 "qu'on fait dans l'eau pour y batir quand elle est épuisée.
 "Voyez *Baston*." *Bastion*, *Baton*, *Batir*, all belong to the *Base*,
 or Foundation, the Support; and are derived from the Element
 BD, denoting the Ground, *Boden*, (Germ.) &c. &c. Some seem
 to think, that *Eau*, the final portion of *Bastardeau*, is expressive of
 Water; but this I do not imagine. The Germans have precisely
 the same composition as *BastARD*, with a different turn of mean-
 ing, as *Bos-ARTig*, A person of a bad disposition. In English,
 and in other Languages, *Bastard*, &c. is applied to the productions
 of *Nature*, and it is then used in its original sense, though it has
 often happened, that the writer, in adopting it, has conceived the
 expression to be metaphorical and allusive to the illegitimate
 offspring*.

ARTIST,

* The word ART, though taken, as we have shewn, from the great storehouse of
Nature, is now applied as a term in direct opposition to it; and our books abound with
 enquiries

ARTIST, ARTISAN, with their parallel terms *Artiste, Artisan*, (Fr.) *Artegianno*, (Ital.) &c., are acknowledged to belong to ART, though

enquiries on the different operations of *Nature* and of ART, not only in the productions of moral excellence, but even of those perfections, which the natural world itself exhibits to the view. The terms *Culture—Cultivation*, &c. have experienced the same fate; which, we know, are at once applied to moral and mental improvements in opposition to the effects of *Nature*; and likewise to the labours, which belong to Natural objects. The *Culture*, or the amelioration of the *Qualities* or *Nature* of the *Soil* by the industry of man, supplies the first exertions of Human ART; and from this humble source, as may well be imagined, is derived the greater portion of those terms relating to the progress of man in refinements and in ARTS, which are totally dissimilar to the original object of his cares and attention.—The great question about ART and *Nature* may be considered, like most of our enquiries, as a confusion of ideas arising from the use of similar terms, apparently differing from each other; and even the facts of Etymology will serve to furnish us with an important truth, that in Life, as in Language, ART and *Nature* are inseparably connected in the same object, and differ only by the variety of modifications, which are appropriate to the same materials.

Our great Bard, whom no topics of Human reasoning have escaped, has thus decided on the question; and he has supplied, moreover, a vein of illustration so peculiarly connected with the train of ideas, which I have just unfolded, that I cannot refrain from transcribing the whole of this exquisite discussion.

“ *Perd.* Sir, the year growing ancient,—

“ Not yet on summer’s death, nor on the birth

“ Of trembling winter,—the fairest flowers o’ the season

“ Are our carnations, and streak’d gilly-flowers,

“ Which some call, *Nature’s Bastards*: of that kind

“ Our rustic garden’s barren, and I care not

“ To get slips of them.

“ *Pol.* Wherefore, gentle maiden,

“ Do you neglect them?

“ *Perd.* For I have heard it said,

“ There is an ART, which, in their piedness, shares

“ With great creating *Nature*.

“ *Pol.* Say, there be;

“ Yet *Nature* is made better by no mean,

“ But *Nature* makes that mean: so, o’er that ART,

“ Which, you say, adds to *Nature*, is an ART

“ That *Nature* makes. You see, sweet maid, we marry

“ A gentler cyon to the wildest stock,

“ And make conceive a bark of baser kind

“ By bud of nobler race: This is an ART

“ Which does mend *Nature*,—change it rather; but

“ The ART itself is *Nature*:

“ *Perd.*

though some refer us to *Apu*, *Apto*. The preceding terms to these in Skinner are *Artillery* and *Artichoke*. Some derive *Artillery*, *Artillerie*, (Fr.) from *Ars*; others from *Articulare*, *Arcualia*, *Atillare*, (Ital.) &c. &c. The word is French; and Menage has, I think, justly derived it from the ancient word *ARTILLER*, which, as he says, properly signified, “Rendre fort par *ART*, et garnir “d’outils et d’instrumens de guerre.” The following quotation from an ancient Romance is produced by Menage.

“Près de la marche de la mer
 “Avoit fait son Castel fermer,
 “Qui moult estoit bien batilliez,
 “Si fors et si bien *ARTILLIEZ*,
 “Qu’il ne creinoit ne Roy ne Conte.”

The word here signifies *Provided with—Furnished* with, as by *ART*; and perhaps it would be too minute a distinction to enquire, whether the idea annexed to *ARTiller*, *Garnir*—par *ART*, if I may so say, was that of *Garnir* or of *ART*; as it would in fact be only to enquire, whether the word *ARTiller* belonged to *ART*, as a substantive, or *ARTer*, as a verb, if such a verb had existed. We see, that the sense of *ARTiller*, *To Prepare*, *Furnish*, &c., conveys the sense of *ARTuo*, (*Aptuo*, *Apparo*, *adorno*, *Instruo*.)

In Dr. Jamieson’s Scotch Dictionary, the succeeding word to *Artailye*, *Artillery*, is *ARTation*, “Excitement, Instigation,” which seems to belong to the sense of the Element, when it signifies ‘To Stir up.’ Dr. Jamieson, however, properly produces the Latin “*Artatio* from *Arto*, used for *Arcto*, *are*, To constrain.” I have supposed, on a former occasion, that *Arto* is derived from the idea of the certain *EARTH*, as the *Enclosed Spot*, which is probably right. I must observe, however, that the idea of Painful or Sharp *Constriction* is often connected with that of *Stirring up* or *Vellicating*

“*Perd*. So it is.

“*Pol*. Then make your garden rich in gilly-flowers,

“And do not call them *Bastards*.” (*Winter’s Tale*, A. IV. S. 2.)

Vellicating a Surface ; and thus ARTO might belong to the race of words signifying 'To Stir up.'—The very term *Constriction* is connected with *Stringo*, To "Grate upon" a Surface,—*Strigmentum*, "The Scraping, &c. *Strix*;" (a *Strigo* pro *Stringo*.) "A channel, "Furrow, hollow gutter, or strake," &c. In the preceding column of Dr. Jamieson's Dictionary to that, in which *Artation* is, we have ART, ARD, "The termination of many words," as in *Bast-ARD*, &c.—"ART and Part, Accessory to." The ART and Part, as referring to crimes, means the same, in Scottish Law, as the combination *Ope et Consilio* does in Latin, where "by ART is understood the "mandate, *Instigation*, or advice, that may have been given "towards committing the crime." Here we see, that ART has the same meaning as *Artation*.

The German ARZT, a Physician, has been derived by some from *Ars*, *Artista*. It should be considered probably, as directly belonging to the German ART, "The Nature, Property, Quality, "Temper," &c. The verb *Arzenen* signified in old German, 'Condire,' "Win ARTZEN mit kalk." (Sherzii Gloss. sub voce.) This word might directly be attached to ARZT, under the idea of *Medicating* any thing, as we express it; though it is probably referred to the more general sense belonging to ARZT, and to ART, as denoting the *Temper*, &c. Hence ARZT might mean 'The *Temperer*—the person who Mixes or Compounds drugs, so as to 'make them of a due *Temper*—Quality, Sort, ART or *v-Irtue*, fit for 'producing a certain effect.' I shall shew, that MEDICUS is the MIXER—MASHER, or *Temperer*. We see, in the terms ARZT and *Arzenen*, how the sense of ART connects itself with ARTUO, (*Ἀρτυω*, *Apparo*.) The Greek *Iatros*, (*ἰατρός*, *Medicus*.) is supposed to be derived from *ἰαομαι*, *Medeor*, which may perhaps be the fact.

^RT, &c. ^R.

Terms which convey the idea of *Stirring up*—of *Devastating*, *Disturbing*, *Annoying*, *Aggrieving*, *Vexing*, &c. — Of *Excitement*—*Commotion*—*Agitation*—*Irritation*—*Strife*—*Contention*, connected with the action of *Stirring up* the EARTH, &c. ERA, (E ρ a,) &c. by the HERSE, (Fr.) &c. HARROW, (Eng.) &c. &c. &c.

HARROW. (English,) The Instrument; as a verb,
To HARROW up the Soul.

HERSE — HERCKE, HARCKE,
HARRE. (Fr. Belg. Ger. Dan.)
The *Harrow*.

HARASS—HARASSER. (Eng. Fr.)
HERGIAN. (Saxon,) *To Harrow*, Vastare, spoliare, prædas agere.

HARRY. (old Eng.) *To Harrow*,
To Rout, *Tear*, or *Pull up*—
about — away, &c., — Drive
away, about, &c.

HARIER—HARCELER. (French,)
Vexare, &c.

HERGE. (Sax.) Turma, Prædatores, The *Harrowers*.

The HARROWING of Hell. The
Name of one of our ancient
Mysteries.

HURRY. (Eng.) *To be Agitated*,
—*To Move hastily*.

HARIER. (English,) The Dog,
which *Harries* or chases
game.

HARDY—HARDI, ARDITO, ARDUR.
(Eng. Fr. Ital. Run.)
Stirred up—*Impetuous*—*Violent*.

ARDEO—ARDOR. (Lat. Eng.)
To be in a state of Excitement—*Agitation*, &c.

HORTOR. (Lat.) *To Stir up*—*to Excite* to any action.

ERETHO — ERETHIZO — ERIZO,
ERIS, ERIDOS. (Gr.) *To Stir up*—*Excite*, *Exasperate*.

IRRITO—Irritate. (Lat. Eng.)

ERITHEVO. (Gr.) *To Labour*,
Contend.

ERITHOS. (Gr.) A Labourer,
Husbandman.

ERK-ites.

ERK-ites. (Greek,) A Labourer,
Servant.

Up=EERETES. (Gr.) A Servant.

ERESSO. (Gr.) To Row, To *Stir*
up the Water.

ERESCHELLEO. (Gr.) To Con-
tend with, Scoff at.

^RIXO. (Lat.) To quarrel with.

w= ^RATH. (Eng.)

IRSIAN. (Sax.) Irasci.

ORGE. (Gr.) *Working up*, Anger.
The Quality of any thing.

ORGazo. (Gr.) To *Work up* as
into a passion, To *Work up*,
or Macerate.

ORGAS. (Gr.) The fertile Field,
well *Worked* or Cultivated.

I SHALL now proceed to examine the race of words belonging to our Element ^R. C, D, &c. which are derived by a metaphorical application from the action of *Stirring up*—*Routing up*—*Tearing up*—*Breaking up* the Ground or EARTH, &c., and which express the idea of *Stirring up* in general—of *Excitement*—*Commotion*—*Agitation*—*Irritation*, or of *Disturbing*—*Aggrieving*—*Vexing*, &c. From this source have been derived those terms in Language, under different Elements, which relate to actions of *Violence*—to HARSH and *Grating* Noises, &c., as *Grind*, *Grunt*, *Crush*, *Crash*, *Grate*, *Clash*, *Dash*, *Pell*, *Mell*, &c. &c. I shall shew, that the words, which I have adopted, belong to names for the Ground or EARTH, under different Elements; as *Grind* and *Grunt* to Ground, &c., *Mell* to Mould, HARSH to EARTH, &c. &c. My Hypothesis is, that such words originally signified, ‘To Ground or EARTH,’ if I may so express it; either under the idea of reducing to Ground, EARTH, or Dust, or of ‘Stirring up the Ground or EARTH;’ and that from terms of this meaning, other words, conveying the ideas above unfolded, were either directly or more remotely derived.—We know, that the term HARROW conveys at once the sense of *Stirring up* the Ground, and that it is adopted likewise by a metaphorical application, as in ‘HARROW *up* the Soul,’ to express the most

most violent state of *Agitation*, by which the mind can be *Excited* and *Disturbed*. We have seen, moreover, that the terms *Solicitude* and *Solcito* denote in their primitive sense the action of 'Stirring up the Ground,' or *Solum*.

The explanatory word *Agitation* is derived, we know, from *Agito* and *Ago*; and I shall shew, that *Ago*, under the form of our Element ^C, ^D, ^G, &c., belongs to *Ager*, from a similar idea of *Stirring up the Ground*. I have been obliged to anticipate other terms, likewise, *IRRITATE* and *ROUT*, which are attached to our Element ^RT, RT, with or without the breathing before the R. I shall reserve for a separate article, the investigation of those terms, where there is no breathing before the R, because, when the breathing is once lost, it may be considered as a separate form, and capable of generating a race of words distinct from those under the other form. We shall see, however, that the forms are perpetually passing into each other, and should be considered as originally the same. *ROUT*, we know, refers particularly to the action of '*Stirring up the Ground*;' and it means likewise '*To Stir up*,' in a metaphorical sense, with the idea of *Disturbance* or *Violence*. *ROUT* belongs to the Saxon *WROTAN*, *Versare Rostro*, where we have the regular form ^RT, with the breathing before the R. We perceive now, that *ROSTRUM* belongs to *ROUT*, and that both these words directly connect themselves with the form ^RT, with the breathing before the R. Let us mark the explanatory word *v=ERS-are*, which belongs to ^RT, &c. The term *IRRITO* must either be considered as attached to the Element ^RT, with the breathing before the R, or the *Ir* is for *In*, and the *RITO* must then be regarded as belonging to the Element RT, with no breathing before it. I shall adopt the terms *IRRITATE* and *ROUT* in my discussion, as most expressive of the ideas, which I am desirous of conveying. Some derive *Irrito* from *Ira*, or *Hirrire*; though others imagine, that there

was

was an old word *RITO*, from whence *Irrito* and *Prorito* were taken.

The term *HARASS* is directly connected with the metaphor of the *Harrow*, or *HERSE*. The Etymologists, under *HARASS*, refer us to the French *Harasser*, the Saxon *Hergian*, the German *Heeren*, *Populari*, *devastare*; and this latter word Skinner derives from the Saxon *Here*, and the German *Heer*, *Exercitus*. To these he refers the French *Harceler*, and *Harier*, *Vexare*; and he observes, "Allu-
" dit, Gr. *Επισχελω*, *Scommate Illudo*, *Rixor*, à nom. *Ερις*, Con-
" tentio. Vide et ab eodem fonte ort. verb. *Hurry* vel *Harry*." The French Etymologists refer *Harasser* to the Greek *ARASSEIN*, (*Αρασσειν*, *Pulsare*;) which must be added to this race of words, and *HARceler*, to the German "HARKE, qui signifie *Rateau*." Let us mark the term *RATEAU*, under the form *RT*.

To the Saxon *HERGian*, which Lye in his Saxon Dictionary explains by "To *HARROW*, *Vastare*, *spoliare*, *prædas agere*," the Etymologists have justly referred the old English word *HARRY* or *HARRIE*, "*Depopulari*, *Hostiliter invadere*, *vastare*;" and they have moreover produced, as parallel, the Danish *Herge*, the Spanish *Harrear*, the French *Harier*, and the Saxon *Herge*, *Here*, *Exercitus*. The Saxon *HERGE* means "*Turma—Prædatores;—Depopulatio*," the *HARROWERS* or *Plunderers*; and to this belongs an adjacent Saxon term *Here*, *Exercitus*, *Turma*, An army or company in general, &c., from which is derived the German *Heer*, a Host. Lye explains the Saxon *Here-geat* by "*Militaris apparatus*, *Armamentum*, (ab *Here*, *Exercitus*, et *Geotan*, *Reddere*, *erogare*);" and he adds, "*Inde etiam quodcunque patrono suo præstitit vasallus ad arcendos grassatores, et prædatores, vocabatur Here-Geat. Hoc denique patrono præstitum ab omni novo vasallo idem obtinuit nomen, unde vox nostra Heriot*." Again in Saxon, *Here-geold*, or *gyld*, is "*Militare tributum*," from which *Here-geld* is derived. *Here-Toga* is the "*Exercitûs Dux*," from which the Germans have

have their *Herzog*, a Duke. *Tog*, *Zog* and *Dux* belong to each other. The German *Herr*, a Lord, or Master, may perhaps mean the Chief person of the *Here*, or Company of Men; and if such be the origin, the Latin *Herus* must be derived from the same source. The succeeding word to the Saxon *Here*, *Exercitus*, is *Here*, *Fama*, from *Herian*, or *HERgan*, *Laudare*. These words denoting *Honour*, &c. might be taken from the *Honour—Reverence* or *Respect*, which Soldiers, the *HERE* or *HERGE*, pay to their superiors; but as these words belong probably to the German *Ehre*, *Honour*, and *Ehren*, To *Honour*, we must refer them to a different idea. The German Etymologists derive *Ehre* from *Ερα*, *Terra*, *Aehren*, *Colere*, or from *Her*, *Altus*, or *ωρεω*, *Curare*. If *Ehren* belongs to *Aehren*, *Colere*, which is probably the fact, it is the same metaphor which *Colo* bears of 'Honouring and 'Respecting,' from the sense of *Cultivating the Soil*. *Aehren* is attached to *Aro*, *Ear*, the Saxon *Erian*, or *ERIGan*, *Arare*, which means likewise 'To *HARROW* up, or *Stir up* the Land.' This is a very probable conjecture; and if so, perhaps *Herian* and *Hergan* must be referred to the same idea. This point cannot be decided, unless by passages, which would unfold the peculiar turn of meaning annexed to these words, denoting *Honour* or *Respect* *.

HARRIE

* As the following terms belong to the Element ^R, and are not directly connected with the spirit of the discussion, they are inserted in a Note. In Saxon, *Here-Berga* means "Exercitus mansio, statio militaris, tentorium, castrum," says Lye; who adds, "Unde Chaucero, *Herborow*, Mansio, Diversorium: et recentior nostra *Harbour*." Under the English word *Harbour*, the Etymologists produce the parallel terms in other Languages, as the Belgic *Herberghe*, the German *Herberg*, the French *Auberge*, the Spanish *Alvergue*, and the Italian *Albergo*. The Etymologists derive these words from *Her*, (Germ.) *Huc*, or *Here*, *Exercitus*, and *Bergen*, *Tegere*. These terms, I think, all belong to each other, and they are derived from *Here* and *Bergen*. *Harbinger* the Etymologists have rightly supposed to be quasi *Herberger*, "qui alicui de Hospitio prospicit." *HERBERG*, in German, is "An Inn;—Your Lodging, " *Harbour*, shelter, dwelling-place; der die *Herberge* zu bestellen voraus gesandt wird,

HARRIE and HARROW are terms used in old English to express various degrees of *Disturbance—Annoyance, &c.* HARRY occurs in Shakspeare. Cleopatra says of the Messenger,

“I repent me much,
“That I so HARRIED him.” (*Ant. and Cleop. A. III. S. 3.*)

On which Mr. Steevens observes, “To HARRY is to *Use roughly.*” “I meet with the word in *The Downfal of Robert Earl of Huntington, 1601.*

“Will HARRY me about instead of her.”

And Mr. Malone adds, “Minsheu in his *Dict. 1617*, explains the “word thus. ‘To Turmoile or Vexe.’ Cole in his English “*Dict. 1676*, interprets HARRIED by the word *Pulled*; and in “the sense of *Pulled* and *lugged* about, I believe the word was “used by Shakespeare. See the marginal direction in p. 481. “In a kindred sense it is used in the old translation of Plutarch; “‘Pyrrhus seeing his people thus troubled, and HARRIED to and “*fro.*” We perceive how the interpretations of Minsheu and
Cole,

“wird, a *Harbinger*,” as my Lexicographer explains it. The word HAUBERK, with its parallel terms, might be the same as *HerBerga*, and mean ‘A Covering for Soldiers.’ The Etymologists produce the parallel terms to *Hawberk*, as *Haubert*, *Haubergeon*, (Fr.) *Usbergo*, (Ital.) and *Halsberg*, (Belgic.) If the Belgic *Halsberg* belongs to these terms, which is extremely probable; then the Etymologists are right in supposing, that they are derived from *Hals*, Collum, and *Bergen*, Tegere. ARBOUR may belong to *Arbor*, the Tree, as some imagine, “*Pergula Arborea*,” *Arboretum*; though others think, that it belongs to *Herberg*, *Harbour*, &c.

I cannot quit the term *Here*, “*Exercitus, Turma, Cohors*,” and its derivatives, without remarking on the word preceding this in my Saxon Dictionary,—*HER-Dracan*, “*Militares Serpentes, sagittæ*,” as they are explained by Lye. Darts, we see, are called ‘Military Dragons,’ which we instantly perceive to be derived from their property of *Piercing* the skin. I shall shew, that *Dart* and *Draco*, *Dragon*, belong to each other, and to the same idea of *Thrusting*—*Striking*, &c. &c. In the *Eumenides*, *Op.* is applied to a Dart, by the same metaphor, ΠΕΡΙΟΡ ΑΡΓΥΡΟΥ ΟΦΙΝ. (γ. 181.) It is curious, that Bochart attributes a fable, in the Adventures of Cadmus, to a confusion arising from this metaphor. He supposes, that the *Serpent’s Teeth*, in the story of this personage, meant only *Darts*. “Phœniciâ linguâ, quæ partim fuit Syra, partim fuit “Hebraica, שֵׁנִי שֵׁנִי SNI, NCS, “*Dentes serpentis etiam erant aræ cuspides*, quali- “bus primus in Græcia Cadmus armavit milites suos.” (*Geograph. Sac. p. 447.*)

Cole, *Turmoil*, *Vex*, and *Pull*, and the use of the word in "HARRIED to and *fro*," agree with the metaphor annexed to the action of HARROWING the Ground. Let us mark how words under different Elements, derived from the same idea, perform the same office. I shall shew that *Turmoil* and *Trouble* belong to *Turma* and *Turba*, and are derived from the metaphorical application of the TURF, if I may so express it, or *Dirt* in a state of Agitation. All agree, that *Tumultus* belongs to *Tumulus*, the Heap of Dirt. Skinner, in the same column with *Harry*, has the phrase "*A Sea HARR*," which is a Lincolnshire term, as he says, for "*Tempestas à mari ingruens*;" and he derives it either from the Saxon *Harn*, *Flustrum*, *Æstus*, or from *Harry*. They all, we see, belong to each other; and the *h* in *Harn* presents to us a similar form, as *Orino*, (*Oro*, *Excito*), which is derived from *Oro*, (*Oro*, *Excito*). John Florio explains the Italian *Tartassare* by "To rib-baste, to bang, to tugge, to hale, to HARRIE," as Mr. Malone has observed in his Appendix, pag. 668. The strongest sense annexed to these words is expressed in old English by the word HARROW, when it is applied to the *Devastation* of the powers of Darkness by Christ. Christ is said to HARROW *Hell*. The Commentators on Shakspeare have quoted this expression, so common to our ancient Writers, on the following passage in *Hamlet*.

"*Bern.* Looks it not like the King? Mark is, Horatio.

"*Hor.* Most like—it HARROWS me with fear and wonder." (A. L. S. 1.)

On which Mr. Steevens has remarked, "To HARROW is to conquer, to subdue. The word is of Saxon origin. So in the old bl. l. romance of *Syr Eglamour of Artoys*.

"He swore by him that HARROWED *Hell*."

In the passage of *Hamlet*, HARROW is a metaphorical use of HARROW, as applied to the Operation on the Ground; nor is it

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necessary to refer us to a Saxon origin, any more than in the speech of the Ghost.

"I could a tale unfold, whose lightest word

"Would HARROW up thy soul."

The Saxon word and the English word, as we have seen, are the same, and are used in a similar sense. Skinner quotes, in an Appendix Vocabulary of Ancient Words, the expression "By him, that HARROWED *Hell*, (i. e.) per Christum," and justly refers it to the Saxon *HERgian*, *Vastare*. The familiarity of this expression arose from one of the ancient Mysteries, which was called the HARROWING of *Hell*. The representation of which is, "Christ entering *Hell*, triumphantly," says Mr. Malone, "delivering our first parents, and the most sacred characters of the Old and New Testament, from the dominion of Satan, and conveying them into paradise." (See *Historical Account of the Stage*, p. 14.)

We have seen, that Skinner, under HARRASS, refers us to HURRY and HARRIE. The term HURRY is another form of these words, and has a less violent meaning. In the phrase HURRY-*Scurry*, the word is used in a stronger sense; and Junius explains HURRY by "Violenter Disjicere, raptim propellere," who reminds us only of the Teutonic *Huri*, the "interjectio festinantis, quod loquitur Auriga equis, quando pellit currum, vel redam, vel hujusmodi." Skinner however justly refers it to the race of words which we have just discussed, *Hergian*, *Vastare*, &c., and the French *Ahurir*, which is another of these terms. My Lexicographer explains AHURIR by "To Surprise, to Astonish, to Maze, to Tease." In the Poems attributed to Rowley, HARRIE is used in its gentler sense of HURRY, and its stronger sense of HARROW. In the Tragedy of *Ella* we have,

"As Elynour bie the green lesselle was syttynge,

"As from the sones hete she HARRIED,

"She sayde, as heft whytte hondes whyte hosen was knyttynge,

"Whatte pleasure ytt ys to be married." (v. 208, &c.)

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Again

Again in the same play it is used for HARROW.

“ O ! didst thou see mie breastis troublous state,

“ There love doth HARRIE *up* my joie and ethe.” (†. 1039, &c.)

Dean Milles explains it here by *Tear up*. In the *Englysh Metamorphosis*, the word is used, in its genuine sense of HARROWING or *Tearing up the Ground*, and the objects upon it. The Giant Knight is thus described :

“ He tore a ragged Mountayne from the *Grounde*,

“ HARRIED *uppe* noddynge forrests to the skie.” (†. 81-2.)

Chatterton explains HARRIED by *Tost*. We perceive, that the word is adopted in this passage with most singular force and propriety.

We shall now understand, that the Dog called the HARRIER is the Animal, which HARRIES up—*Hunts up* or Pursues other Animals, &c. Nathan Bailey derives it from the French *Harrier*, To *Hurry*. Skinner, under HARRIER, says, “ Nomen canis, Ridero “ Ladon, credo potius *Lagon*, Gr. *λαγων*, (i. e.) Leporum In- “ sectator, v. *Hare*.” This would lead us to suppose, that he imagined *Harrier* to be derived from *Hare*, and to signify, ‘The ‘ follower of *Hares*.’ The term HARE belongs to this race of words, and means ‘The animal, which HURRIES along with a fearful ‘ trepidating motion.’ HARE occurs in the Saxon *Hara*, the Danish *Hare*, the Belgic, the German, and the French *Hase*, and the Arabic *Hazaz*. We perceive in *Hase* the form ^S of our Element. Junius derives these words from *Hær*, Pilus, or *Hair*, because, as Pliny says, “ Villosissimum animalium Lepus.” This Lexicographer records likewise the term AUROI, (*Αυροι*,) in Suidas, for *Hares*, *οι λαγωοι*. I have added, in my interpretation of HARE, the idea of the *Fearful—trepidating Motion*, as in Skinner we have next to this term HARE, the verb To HARE, which he explains by “ Perterrefacere, consternare, metu percellere ;” and which he derives from the race of words now under discussion, the French *Harier*, Vexare, and the Saxon *Hergian*, Vastare. Skinner does
not

not refer the verb and the substantive to each other; and Junius, in the next article to *Hare*, which is *HARE-brained*, seems to doubt, whether this expression and the phrase '*As mad as a March HARE*,' do not belong to the Teutonic *Hader*, *Haer*, *Lis*, *contentio*. We may perceive, by these phrases, that the idea of the *HARE* is connected with the sense of *HURRY*, in its more intensive meaning of *Agitation—Trepidation*. Skinner refers *HARE-brained* to the verb '*To Hare*.'—The Arabic term, to which Skinner has alluded as the name of a *Hare*, is, I believe, *عجوز Ajooz*, to which Mr. Richardson has affixed sixty-seven meanings, all apparently different from each other. I have produced this word on a former occasion.

The ancient French word *HARO*, which denotes 'A Hue and Cry, to beg assistance,' belongs to these words *HARRIE* and *HARROW*, &c., and denotes the Noise made under circumstances of violent *Disturbance—Agitation*, the cry which is to *HARRY* up—to Raise and alarm the Country. The Etymologists produce terms denoting a Cry, as *Hareet*, *Clamat*, *Haremees*, *Clamamus*, *Haren*, *Crier*, which belong to the same idea.—The word *Herald*, *Fæcialis*, *caduceator*, and its parallel terms *Herault*, *Heraut*, (Fr.) *Araldo*, (Ital.) *Heraldo*, (Span.) *Herold*, (Teut.) have been derived by the Etymologists from the Saxon *Here*, *Exercitus*, and *Held*, *Heros*,—from the Belgic *Herr-Alt*, *Senator seu Senior Exercitûs*,—from *Here*, *Exercitus*, and *Ald*, *Servus*, or from *Haren*, *Crier*, and *Alt*, *Nobilis*, q. d. *Præco Nobilis*;—"Vox Francica et primigenia est, *Hero* vel *Haro*, Gloss. Boxh. *Fora-Haro*, "*Præco*," says Wachter. The Reader must form his own judgment on the matter. I cannot find, in the French Etymologists, who have been most ample on this subject, that the original nature of the office is sufficiently understood. Whatever be the origin of this word, we must refer to it the familiar Saxon name *Harold*.

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The succeeding word in Junius to *Harrie* and *Harrow*, is **HARSH**, which we shall understand to belong to the metaphor of the **HERSE** or *Harrow*. The Etymologists produce the Danish *Harsh*, Rancidus; the Belgic *Heersch*, Imperiosus; the Islandic *Herskar*, Severus, sævus, nocens; the Spanish *Arisco*, Asper; the Flemish *Hersch*, and the Saxon *Has*, Raucus. All these terms belong to the same idea. Skinner derives **HARSH** from *Herbis*, Subasper, or from the Welsh *Garro*, Asper; and Junius seems to refer it to *Barsch*, (Belg.) *Burrasca*, (Ital.) &c. Meric Casaubon derives it from *Ξηρος*, siccus. **HARD** is, I believe, only another form of **HARSH**. We might have supposed, that **HARD** was derived from the **EARTH**, under the idea of the *Solid* Dirt; yet I imagine, on duly considering the words connected with **HARD**, that it must be referred to the train of ideas now before us. The Etymologists refer us to the parallel terms to be found in other Languages, as the Saxon *Heard*, the Gothic *Hardu*, the Danish *Haard*, the Belgic *Herd*, the German *Hart*, the Runic *Hard*, which they derive from the Latin *Arduus*, or the Greek *Κατρεπος*. Skinner, however, adds, "Mallem ab α priv. et *πεω*, q. d. " *Αγυρος*, quæ enim dura sunt non diffluunt. Sed nec huic pro " *Etimo fido*." The Saxon **HEARD** seems to be employed in its original sense in the compound **HEARD-Heawa**, Scalprum, the *Sharp* or **HARD-Hewer**. In German, **HART** signifies **HARD** or 'Solid,' as in English; yet my Lexicographer explains **HARTE Kälte** by "a Sharp, Severe, Biting, Nipping, Searching, Tickling Cold;" where terms are employed, which lead us to the Metaphor which I have supposed. He explains, likewise, "**HART** mit einem verfahren," "To treat one **HARDly**, **HARSHly**, roughly, sharply," &c. In short, we cannot doubt that **HARSH** and **HARD** belong to each other; and in **HARSH**, we see the true—original idea, without the notion of Solidity. In the column preceding that in my German Dictionary, where **HARSCH** and **HART** are found, we have **HÄRKE**,
"a Rake,"

"a Rake," and HARKEN, "To rake, or HARROW." In the same column we have HASCHEN, "To catch, cage, attack, apprehend, "lay hold on;" where, in the explanatory word *Catch*, we see the idea of '*Vellication*, Plucking up or away,' which I have supposed to be attached to this race of words. I shall shew in another place, that *Carpo* and *Capio* belong to *Scrape*. In the same column we have HARZ, "Hard Rosin," as my Lexicographer explains it; where HARZ belongs to HART, HARD, Solid.

The English word HARDY, "Audax, animosus," &c., and its parallel terms, must be referred to this race of words, which denote *Impetuous* motion—*Turbulence* and *Violence* of action. In the phrase *Fool-HARDY*, we see the term in its strong sense. The Etymologists record the parallel words, as the French *Hardi*, the Italian *Ardito*, the Runic *Ardur*, and the Greek *Ardalous*, Ἀρδαλους, which Hesychius interprets by *Επαίους*. Skinner derives HARDY, &c. from the Latin *Ardeo*. The French Etymologists refer HARDI to the German *Hart*; and Wachter, the German Etymologist, gives us the same derivation, and reminds his Readers of the Welsh *Hydr*, which, as he says, "non solum fortem et strenuum, sed etiam Audacem significat." Mr. Richards explains the Welsh HYDR by "Bold, stout, strong, valiant." Again, in Welsh we have Hyder, "Trust, confidence, boldness." HYDERU, "To be bold, to trust, to rely upon," and HYDERUS, "Undaunted, bold, confident." Let us note, as we pass on, the Latin *Audax*, where the *r* of our Element *rD* is lost, which must be referred to the same idea.—The Latin *Ardeo* is another term, denoting a state of *Agitation* or *Irritation*. The English *Hot* and the Latin *Æstuo* are derived from the same idea, and belong to the Radical *rT*, when the *r* has disappeared. Among other senses of *Ardeo*, in the ordinary Lexicons, we have "To be Tormented, Troubled.—"Podagræ doloribus *ARDere*." I shall shew, that *Trouble* belongs to *Turba*—the Agitated Dirt of the *Turf* or Ground; and the

the first sense of its parallel French term *Troubler* in Deletanville's Dictionary, now before me, is "To Trouble, to defile, to make thick or *Muddy*." The Etymologists derive ARDEO from *Aridus* and *Areo*. The *id* in *Aridus* seems to be only the addition for the adjective form from AREO, which belongs to the ERA, (Ερα,) the Ground. *Ardelio*, the Busybody, is rightly derived from *Ardeo*, "quod *Ardore* quodam omnia occipiat, nihil peragat."

With respect to the adjacent term *Ardea*; we cannot, I think, doubt, that ARDEA, and the Greek ERODIOS, (Ερωδιος, *Ardea*,) belong to each other. The Etymologists derive *Ardea* from *Arduus*, "quod volando *Ardua* petat." Bochart thinks, that Ερωδιος is quasi Ελωδιος, "φιληδαι γαρ τοις Ελωδει τοποις, Locis enim palustribus delectatur." (*Hieroz. Pars Poster. Lib. ii. c. 28. §. 1.*) By some, this bird is considered as an angry—Irritable bird; and hence, as it is supposed, the Hebrew name *Anapha* is derived, "quod facile ad iram concitetur." Under this notion, ARDEA and ERODIOS, (Ερωδιος,) might mean the same as ARDEO. Perhaps, however, this bird may be so called, because it delights in places abounding with *Mud* or EARTH. It is called *Tarabusco*, or *Tarrabusa*, says Martinus, "quasi *Terram* perforans. Rostro enim inserto palustri terræ vocem edit horribilem." To confirm this, I must add, that in Austria, as the same Writer observes, it is called ERDBULL, "quod *Terræ* inserto rostro sonet." The ERD in ERDBULL brings us at once to the spot, supposed in my Hypothesis, and to the ARDEA, and ERODIOS, (Ερωδιος.) Many think, that *Heron*, *Hern*, &c., with their parallel terms, are derived from ERODIOS, (Ερωδιος.) *Heron*, *Hern*, &c. belong, I believe, to *Arundo*, because these birds delight in places abounding with *Reeds*. Martinus derives some of the names of this bird from *Rohr*, a Reed.

An adjacent word to ERODIOS, (Ερωδιος,) in the Greek Dictionaries, is ΕΡΩΤΑΩ, (Ερωταω, Interrogo, rogo,) which means
literally

literally 'TO EARTH'—or, if we refer it to the form of the Element [^]R, 'TO ERA,' (Ερα, Εφα.) Most of the terms which signify to *Enquire—Search—Ask*, are derived from the idea of Routing into *Dirt*. *Scrutor*, To *Scrutinise*, is taken, we know, from *Scruta*, *Eruere*;—*Rimor*, To *Search*, means to *Rout* into Chinks, Crevices, &c., and belongs to the Metaphor of *Rimari Terram rastris*. *ASK* is attached to our Element [^]rS, [^]rT, [^]S, [^]T. The Os, *Ot*, in ER}os, *Ot*-os, (Εως, Εωτος,) are terminations only, derived from the analogy of the Language; and this would induce us to refer ER=otao, (Εωταω,) to the Radical form [^]R, as in ERAo, (Εραω.) The term EReo, (Ερειω, Interrogo,) must be added to these words, when the sound of *r* is lost. Another Greek word for *Enquire* or *Search*, is derived from Seeking for *Metals*, *Metal-leuo*, To *Metal*, if I may so express it, To *Search* for *Metals*, by Digging into the Earth, (Μεταλλευω, *Metalla Eruo*;—*Scrutor et Investigo*, Μεταλλαω, *Scrutor*.) I shall shew, that *Search* and *Scrutor* belong to *Scratch*, and that they are all derived from operations on the *Creat*, (Celtic,) the Ground. I shall shew, moreover, that *Rogo* belongs to *Rout*, under the form RG, with the breathing after the R; unless we suppose, that in the original form, the breathing was before the R, as in the Saxon HRUTAN, To [^]Rout; Stertere, Ronchisare.

In the same opening of my Dictionary, in which ERotao, (Ερωταω,) is, we have ERROos, (Ερρωος, *Aper*, *Aries*,) which means the *Router*, under another idea, as relating to a *Violent action* of *Annoyance*.—The term directly adjacent to ERotao, (Ερωταω,) is EROS, EROTOS, (Ερως, ωτος, *Amor*; quo Prosequimur aliquem,) which belongs, as we have seen, to the idea of *Searching* after—*Longing* for, &c. &c., and is directly attached to ERAo, (Εραω, *Amo*, *Amore Prosequor*,) derived from the form ERA, (Ερα, *Terra*.) Let us mark the explanatory Latin term *Prosequor*, in the phrase *Amore Prosequi*, and remember another mode

mode of using it, *Odio Prosequi*; and we shall see, how the metaphor belonging to *Prosequor*, which is similar to that in the race of words now before us, is at once applied to *Love*, and to actions of *Annoyance*. *Sequor*, in one sense, says R. Ainsworth, is “*To Love*,” &c.; where we have the same metaphorical meaning of “*To Seek for*,” which I have supposed to exist in ERAO, (Εῤῶ.) I shall shew, that *Sequor* and *Seek* are only different forms of each other, and that they both belong to *Search*, *Scratch*, &c.—The Greek EURISKO, (Εὕρισκω, *Invenio*, *Investigando* et *Inquirendo*,) is attached to the same idea; and we are to decide on the *modus concipiendi*, whether it should be referred to the form of the Element ^RT, ^RS, &c., or to ^R, &c. as in EURON, (Εὕρον.) The Latin *h=ORTor*, *To ex-hORT*, must be added to this race of words, under the idea of *Stirring Up—Exciting*, &c. That *h-ORT-or* is derived from the EARTH, we shall little doubt, when we call to mind a word under the same form, *h-ORT-us*, The piece of EARTH, denominated a *g-ARDen*, where we are directly brought to the original Spot. The Etymologists derive *HORTor* from Οῤῥω, Perf. Pass. ὤρῳ, *Excito*; which Greek term must be considered to belong to the same idea, either as attached to the Radical ^RT, or ^R. Martinius derives *ORTos*, (Οῤῥος, *Ara*, *Cypriis*,) from Οῤῥω, “*tanquam in altum excitata*,” which we now see is the EARTH, either as the raised EARTH, or as that, which lies low on the EARTH. We see how *Ara*, the low altar, belongs to *Aro*, and they are both taken from the ERA, (Εῤῶ,) under the form ^R. In the Greek *Koni=ORTos*, (Κονιοῤῥος, *Pulvis*, *Pulvis excitatus*,) we see the *ORT* connected with its original idea.

I shall now examine certain words, attached to our Element, which express *Contention—Strife—Anger*; such as the Greek ERETHO, ERETHIZO, ERIS, (Εῤῥίζω, *Lacesso*, *Irrito*, *Provoco*, Εῤῥιζω, *Irrito*, *Lacesso*, Εῤῥις, *Contentio*,) which convey a similar idea to *Harrow*, *Harass*, *Herse*, *Harasser*, and which belong, as I imagine, to the
same

same metaphor of *Stirring up* the ERA, (Ερα, Terra,) or EARTH. Perhaps the Reader will be inclined to imagine, that the Greek words beginning with EP, ER, directly belong to ERA, (Ερα); and I shall leave him to decide, whether the *Is* in ER=*is*, and the *th* or *eth* in these words, be an organical addition to the R, or a significant addition arising from the analogy of the Language, as the *izo* in *Ereth-izo* undoubtedly is. In the same column of my Greek Vocabulary, where these words are found, I see likewise ERGON, (Εργον, Opus,—Labor in Agro,) and ERDO, (Ερδω, Facio,) which I have before referred to the same Spot. We may remark, that the parallel English term *w=ORK*, which under other forms we find to be *w=ORHTE*, *w=YRTHA*, &c., has a similar sense to ERETHO, (Ερεθω,) in the phrases ‘To WORK up a Person’—‘To WORK him well,’ &c. Let us mark the explanatory term IRRITO, which, as I before observed, if it be not considered as belonging to the Element ^RT, with the breathing before the R, must be referred to the same Element with the breathing after it,—to ROUT, &c. &c. In the same column of my Greek Vocabulary, I find EREIDO, (Ερειδω, Figo, firmo, fulcio, *Trudo*, *Ingruo*, *Pugno*; pass. etiam *Fundi*, sc. *Humi*, *Sterni*,) EREIKO, or ERIKO, (Ερικω, Frango, Confringo, Confundo, Scindo, Ερικω, Frango, Scindo,) which mean To ERA, (Ερα,) or EARTH, or be EARTHED—To be thrown upon the EARTH—To *Stir up*, *Break up* the EARTH, &c. with the idea of a violent motion, annexed to those actions. In the succeeding column I find ERESSO, or ERETTO, (Ερισσω, vel Ερεττω, Remigo;—Impello,) and ERESCHLEO, (Ερεσχειλω, Cavillor, scommate illudo, ludificor;—Contendo, Rixo.) We shall not wonder to find, that the term ERESSO or ERETTO, (Ερισσω, Ερεττω,) ‘To Row,’ was connected with a race of words, which denoted in their original sense, To ERA, (Ερα,) To EARTH, or ‘To Stir up the EARTH,’ when we know, that ‘To Plough the Main’ is the most familiar of our metaphors. Let us mark the explanatory

term *Rix*, and the English *Row*, in Belgic *Roeden*, with its kindred word *Rudder*, where we have the form RS, when the breathing before the R is lost. If we consider the *esso* and *etto*, in ER= } *esso*, *etto*, as additions from the construction of the Language, the ER might be regarded, as belonging to OAR, which certainly relates to the Ground, or ERA, (Ερα,) under a similar idea. In the same page of my Greek Vocabulary, where *Eresso*, (Ερῶ,) is found, we have other terms, which directly bring us to the spot, supposed in my Hypothesis. ERITHEO, (Εριθέω, Litigo, Contendo;—Lanam tracto;—Laboro; Servio,) not only signifies to *Contend*, but to *Labour*; and ERITHAS, (Εριθας, Lanificus, textor, vel textrix; *Agricola*, *Messor*, minister, famulus,) which belongs to it, actually denotes a *Labourer* on the *Ground* or *EARTH*.

In the succeeding column of my Greek Dictionary, I find ERKites, (Ερκιτης, Servus,) where we have the form ^RK. Hence we have up-EERETes, and up-EERETeo, (Τρηγετης, Minister, Famulus, Τρηγετω, Ministro, Inservio, Operam alicui navo,) words relating to *Labour*—*Servitude*. These terms the Etymologists derive from ERETes, (Ερετης, Remex,) the *Row*er: We may observe, however, that the action of Rowing is not sufficiently familiar, to afford a term for a *Labourer* or *Servant*, in general; and therefore we must recur to the more original idea annexed to the word. Perhaps the sense of ERITHEO, (Εριθέω, Lanam tracto,) as relating to an operation with Wool, is not derived from the notion of Labour, but from that of *Pulling* or *Teazing* Wool, which brings us to the original idea of *Irritation*, *Vellication*, &c. Adjacent to ERITHEO, (Εριθέω,) I find ERIZO, (Εριζω, contendo, certo,—Exaspero,) which belongs to ERIS, ERIDOS, (Ερις, Εριδος, Contentio); and we now fully understand their relation to each other, which every view of the subject tends to confirm. As we see the ideas of Contention, and the Cultivation of Land by *Ploughing*—*Harrowing*,

Harrowing, &c. &c. to be combined in *ERITHEUO* and *ERITHOS*, (*Εριθευω*, *Contendo*, *Laboro*, *Εριθος*, *Agricola*,) we shall not wonder at this origin of *ERIS*, (*Ερις*); yet we do not want evidence of another kind to shew, that this word bore a similar meaning to the double sense conveyed by its adjacent terms. It should seem, from a curious passage in the commencement of the *Εργα και Ημεραι* of Hesiod, that *ERIS*, (*Ερις*,) had not lost its original idea, as relating to the Labours of Agriculture. To the *ERITHOS*, (*Εριθος*, *Agricola*,) belong probably the Latin *ERUS*, *Servus*, and *ERITUDO*, *Servitudo*. Some derive these words from *Ερος*, "unde," says Martinius, "*Ειρερος δουλειαι*," and others from *Ερω*, *Necto*. The Arabic *حرق* *HERK*, "Burning,"—*HEREK*, "Fire.—*Rage*," must be referred probably to this race of words. In the preceding column of Mr. Richardson's Dictionary, I find *حرس* *HERS*, "Splitting, Tear-*ing*."—*HYRS*, "Desiring greatly," and *حز* *HERS*, "Rough *Ground*," where we are directly brought to the Spot, supposed in my Hypothesis. Let us mark the explanatory word *Rage*, where the breathing before the R is lost.

The English term *w*=[^]*RATH*, *w*=[^]*ROTH*, must be referred to the race of words now before us; and we shall instantly grant that the sense annexed to this word would be most naturally and obviously derived from the idea of *Stirring up—Exciting—Agitating*. The form *w*=*RATH* is the same as *w*=[^]*ROUGHT*, belonging to *w*=*ORK*; and it contains the same idea as this word, in the phrase '*w*=*ORK*'d or '*w*=*ROUGHT* up into a *Passion*.' The parallels to *Wrath*, produced by the Etymologists, are the Saxon *Wrath*, *Wrathe*, the Danish *Vrede*, *Vred*, the Belgic *Wreed*; and the Etymologists refer us to *Rethos*, (*Ρεθος*, *Facies*,) *ERETHO*, (*Ερεθω*,) and *Wrythan*, (*Sax.*) *Torquere*. We shall now understand, that *w*=[^]*RUTHAN*, *Torquere*, to which belong our terms *WRITHE* and *WREATH*, must be referred likewise to this race of words. Thus we see, how *w*=[^]*REATH*, the Chaplet or Garland,

land, may be attached to a term, expressing the most violent action of *Agitation*; and how such terms may be derived from *w-^RITHing* up or about, if I may so express it, or *^Routing up* the EARTH. We know, that *Torquis* belongs to *Torqueo*, *Torsi*, from which the most forcible of our terms to express an action of Violent Agitation is derived—*Torture*. I shall shew in a future Volume, that *Torqueo*, *Torsi*, belongs to the Element TRS, &c. under a similar idea, and that it must be referred to such words as *Dirt*, *Trace*, *Track*, &c. &c. Robert Ainsworth explains *Torqueo* by “TO WRITHE, WREATHE, to twist.—To wind, or whirl “about;” where, in the sense of ‘Whirling about,’ or *Stirring about*, we have the genuine idea.—This Lexicographer, under the sense of “To bend, or bow; to *Turn about*,” produces the following passage from Cicero, “Versare suam naturam, atque huc, et illuc “*Torquere* et flectere;” where we see that *Torquere* is used as a synonymous term to *v-Ersare*, which I have shewn to be derived from *Stirring up* the EARTH. I shall examine more particularly, in a future page, the words in English—Saxon, &c., which begin with *V*, *W*, &c. In the Latin *IRA*, we have the form ^R, and in *Irascor* and *Iratus* we see the *sc* and *t*, as derived from the construction of the Language. In Saxon, *Irre*, or *Yrra*, is “*Ire*, “*Ira*,” where we have the Radical ^R; but in the succeeding term in Lye’s Saxon Dictionary, *Irsian* or *Yrsian*, sometimes written *Iorsian*, “*Irasci*, *Irritare*, *Lacessere*,” we again see the form ^RS. The succeeding term in my Saxon Dictionary to *Yrsian*, *Irasci*;—*Irritare*, *Yrsinga*, *Iracunde*, *Yrsung*, *Furor*, *Ira*, is “YRTH, the EARTH. *Fundus arabilis*, *Ager novalis*,” which will decide, I imagine, our opinion on the origin of these words. Though Skinner has referred WRATH and WROTH to each other, yet by Junius they are placed in separate articles. The preceding term to *Wroth*, in the Lexicon of this latter writer, is WROOTE, “Suffodere,

“Suffodere, vel Subigere Humum Rostro,” which belongs to ^ROUT, ^ROOT up, &c. &c., where we see the original action, from which the metaphorical meaning of these words is taken.

The Greek ORGE, (Οργη, Ira,) must be referred to this race of words, though it requires a more detailed explanation; as it appears to embrace two different ideas belonging to our Element, or rather it attaches to the idea of a certain action the consequence of that action. ORGE, (Οργη,) is explained in Hederic’s Vocabulary by “Ira, Iracundia ;—Ingenium, quo quis præditus ;—“ Mores, Studium ;—Superbia, arrogantia ;—Sævitia, Acrior quis-“ que et vehementior impetus et ardor.” In some of the senses of this word we plainly perceive, as we should imagine, the idea of *Excitement* or *Irritation*, in its strongest sense. “Acrior quisque“ et vehementior impetus et Ardor;” and yet in others we seem to perceive the *Genius—Nature* or *Quality* of a thing, derived, as it might be, from the *Nature* or *Quality* of the *Soil*. All this will be reconciled, if we imagine, that both ideas are contained in ORGE, (Οργη,) or that the notion of *Stirring up* the Land is connected with the effect of that action in *Cultivating* it, or *Improving* the *Quality* of it. The term *w=ORK* will, I imagine, best lead us through the turns of meaning annexed to this term; and those which belong to it.—Thus, then, ORGE, (Οργη,) as I suppose, is derived from the idea of the Ground, *w=ORKed up*, as we express it, into a state of *Cultivation*. The expression *w=ORKed up* will lead us to the sense of *Irritation* conveyed by this term; and a Soil *w=ORKed up*, for the purpose of acquiring a certain *Nature* or *Quality*, brings us at once to the sense of *Nature—Quality—Genius*, &c. The original meaning of these terms, as derived, according to my Hypothesis, from *Natural* productions, and the *Ground*, does not appear indeed in the term ORGE, (Οργη,) but it is directly expressed in the words belonging to it. ORGao relates to *Natural* productions swelling with juice, as it might be from
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the effects of a Rich—*Cultivated Soil*; and ORGAS absolutely signifies a Rich—*Fertile Soil*, (Οργανω, Succo vel humore turgeo;—Venereâ cupiditate flagro, prurio, Οργας, Terra pinguis, fertilis.)

Hence, we know, is derived the Medical term *Orgasm*, which has been judiciously adopted from a due impression of the peculiar sense, annexed to these words, to express Venereal Irritation as connected with the *Natural* quality of the subject, in which it exists. Now it is curious, that ORGASmos, and ORGAzo, (Οργασμος et Οργαζω,) are explained in some of their senses by the Lexicographers after a manner, which we cannot so well express as by the phrase *w=ORK up*. ORGASmos, (Οργασμος,) is explained thus in Hederic's Vocabulary. "Præparatio, Emollitio, Subactio; (2.) Irritatio, Concitatio; (3.) Irruendi impetus;" and ORGAzo, (Οργαζω,) is interpreted by "Instigo, Incito;—Mollio, Subigo, Macero, Contempero." We see, that the sense of *Præparatio, Emollitio, Subactio*, and *Mollio, Subigo, Macero, Contempero*, precisely corresponds with the sense of *w=ORK up*; and what is still more curious, in the very instance produced by this Lexicographer, under ORGAzo, (Οργαζω,) to exemplify the sense of *Mollio*, &c., the term is actually applied to the *w=ORKING up* of *Dirt*, Πηλον—Οργασον, Pelon ORGason, "*w=ORK up the Clay, or Dirt.*" We have seen, under the Saxon *w=IRKAN*, the following phrase produced by Lye, "He *w=ORhte fenn of his spatle*, Elaboravit lutum ex "sputo, 'He made or *w=ORKed up* clay of the spittle.'" This sense of *Subigo—Mollio*, annexed to the above Greek word, is indeed curious; and we may observe, that without the intermediate idea, which I have proposed, the sense of *Subigo—Mollio*, would not only be altogether foreign to that of *Instigo*, but even totally opposite to it. We now shall understand, how ERGON, and ERGAXOMAI, (Εργον, Opus—Labor in agro, Εργαζομαι, Opus Facio, &c.—Colo agrum,) are only different forms of ORGE, ORGAS, and ORGAzo, (Οργη, Οργας, Οργαζω.) Let us mark the explanatory

planatory term *Subigo*, from *Ago*, which I shall shew to belong to the form *Ag-er*, under the same notion. Whatever be the origin of *Ago*, we know, that *Subigo* contains this union of ideas, supposed in my Hypothesis; namely, that of *Cultivating of Land*, and of *Macerating—Softening—Breaking, &c.* R. Ainsworth explains *Subigo* in one sense by “To Break, Ear, Till;” and in the next, by “To Beat, or Stamp—Ante Jovem nulli *Subigebant arva*” “coloni.—*Subigere mortario farinam.*”

In the Greek *ORGIA*, we see the ‘Rites peculiar to each Deity,’ with the idea of *Irritation* or *Commotion* connected with it; and hence it is peculiarly applied to the Rites of Bacchus, or, as we express it, by a term derived from it, the *ORGIES* of Bacchus, (*Οργια*, *Orgia*, proprie *Sacra Bacchi*;—*Sacra aliorum Deorum*;—*Mysteria*, *Sacra arcaniora.*) The Greek *ORKIA*, (*Ορκια*,) has sometimes the same meaning with *Orgia*, (*Οργια*,) as in *Orpheus Meta. δ’ ΟΡΚΙΑ μυσταίς, &c.*—*ΟΡΚΙΑ τ’ Ιδαίων, &c.*—*ΟΡΚΙΑ φρεσὶ θεῶν, &c.* (*Argonaut. 11. 25. 465, &c.*) This would lead us to suppose, that *ORKION*, and *ORKOS*, (*Ορκιον*, Proprie *victima foederis sancienti ergo cæsa*;—*Fœdus jurejurando sancitum*;—*Jusjurandum. Ορκος, Jusjurandum, Juramentum, Sacramentum, Fœdus, Religio,*) originally related to the *ORKIA*, *ORGIA*, (*Ορκια, Οργια*,) the *Religious Rites*, and afterwards to the solemn Pledges or *Oaths*, attached to those Rites. I have however given on another occasion a different origin of *ORKOS*, (*Ορκος*,) and have supposed, that it belongs to a Race of words, denoting ‘Enclosures,’ or Places of *Security*, as *ERKOS*, (*Ερκος*, *Septum*,) &c.; so that *ORKOS*, (*Ορκος*,) would mean the Pledge of *Security* for the performance of any thing. In the same column with *ORKOS*, (*Ορκος*,) in my Greek Vocabulary we have *ORKANE*, (*Ορκανη*, *Septum*,) the *Enclosure*. That these words all belong to each other, we shall, I trust, at once agree; yet it is not easy to adjust the precise notion, by which they are connected. The original idea annexed to *ORKOS*, (*Ορκος*,) may perhaps

perhaps be found in the sense of ORKIZO, (Ορκίζω, Adjuro,) To *Adjure—Conjure*—the term of *Excitement* to action by violent *Imprecations* or *Curses*, &c. In the term *Ex=ORCISE*, we see the Violent action of *Driving* out or away by strong Adjurations. If ERKOS, (Ερκος,) should denote the Enclosure; not simply as the EARTH, but in a sense of Excitement, as of *Driving* out—away or off, &c., which I sometimes suspect; then we shall see how all these terms originally conveyed the idea of an action of *Excitement*. The further I proceed in Language, the more prevalent do I find this notion to be. I have conjectured, in a former page, that ORCHEOMAI, (Ορχεομαι,) relates to the ERKOS, (Ερκος,) as denoting the *Circular* motion, which is extremely probable; yet I ought to suggest, that it may possibly refer only to the idea of *Excitement*, in the *Motion* of *Dancing*.

An adjacent word to ORGE, (Οργη,) in the Greek Vocabularies, is ORGANON, (Οργανον, Instrumentum, Fistula, Organum,) an ORGAN, or Instrument, by which any thing is *w=ORKED* up or Put into action. Here the Etymologists refer us to ERGON, (Εργον,) as the origin of this word. The term ORGANON, (Οργανον,) and its Derivatives, still preserve the idea of *Excitement* or *Commotion*, which is attached to their kindred words; and hence it seems particularly applied to these instruments, in which actions of *Excitement* or *Commotion* are to be found. Thus ORGANA denotes in an especial manner *Water* and *Wind* Instruments, ORGANA ad *hauriendam aquam*—ORGANUM *Pneumaticum*, as the Musical Instrument, the ORGAN. In short, ORGANON, (Οργανον,) seems to partake of the sense, belonging to a word under the same form, ORGAINO, (Οργαίνω, Irrito, Ira accendo;—*Tumescio, Æstuo, Incitor.*) The *n*, in ORGAN and ORGAINO, is only an Organical addition to the G. Let us mark the term, which I have here purposely used, ORGANICAL, where we are again brought to the *Pneumatic* ORGAN of the *Voice*. It is marvellous to observe, how words continue
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to preserve a portion of their original idea, however various may be the purposes to which they are applied. In collecting under one view the above words, denoting *Anger, Strife, &c.*, as WRATH, ORGE, (Οργη,) &c., I do not mean to say, that they all directly belong to each other, as attached to the same series of terms; but I mean to assert, that they all belong to our Element ^RT, ^RG, under a similar train of ideas, such as I have unfolded in the preceding discussion.

Terms expressing actions of Force and Violence, as *Breaking—Striking, Pushing, Pressing, &c.*, derived from the operation of *Breaking up* the Ground, the ERA, (Ερα,) or EARTH.

EREIDO. (Gr.) To Dash, clash, push, press hard or violently upon; To throw on the *Earth*.

EREIKO. (Greek,) To Break to pieces.

ARASSO, ARATTO, ^RASSO. (Gr.) To Strike violently, to Break to pieces.

ERECHTHEO, ORECHTHEO. (Gr.) To throw about, to strike against, dash against.

^RASSO, ^REGNUO. (Greek,) To dash one thing against another, To Break to pieces.

EREUGO, ^RUCTO. (Gr. Lat.) To Break up, as wind from the stomach.

ARIES, HURDD, URZ, &c. (Lat. Celtic,) The Ram, Pusher, Striker.

HWRRDU—HYRTHU. (Welsh,) To attack, thrust, push, drive.

HEURTER, URTARE. (Fr. Ital.) To Strike, Dash against.

HURT—HIT, OUTAO, OTHEO, Ico. (Eng. Gr. Latin,) To Strike, &c.

ARES. (Gr.) The God of War, the Dasher, Destroyer, &c.

URGEO, URGE. (Lat. Eng.) To Push, press upon.

ARGUO—ARGUE. (Latin, Eng.) To *Urge* or press by words, &c.

AIRGaim, AIRGim. (Gal.) To Plunder, spoil, *Urge*.

WE have seen the terms expressing actions of *Violence*, as EREIDO, (Ερεϊδω, Trudo; Ingruo, &c.) EREIKO, ERIKO, (Ερικω, Frango, Confringo, Confundo, Scindo, Ερικω, Frango; Scindo.) While I am examining these words, I cast my eyes on ERECHTHO, (Ερεχθω, Scindo, Agito, Jacto,) which belongs to the same race. The term ORECHTHEO, (Ορεχθειω, Cupio, desidero; Sternor, Mactor; dicitur etiam de sonitu fluctuum ad littus allisorum,) is another form of ERECHTHO, (Ερεχθω.) It is well known, that the proper sense of ORECHTHEO, (Ορεχθειω,) is that of *Dashing* any thing against the *Ground* or *EARTH* with noise; or, in other words, that it signifies “*To EARTH*,” if I may so say, just as Εδαφιζω, *Solo* allido, belongs to Εδαφος, *Solum*. We all remember the saying preserved by Athenæus, “Μυκαιοι δ’ ὠρεχθει το λαινον πεδον, Fungis allisis resonabat lapideum solum.” It is not necessary to enquire about the precise meaning of this sentence: It is enough to see the application of the word, and to be aware of the fact, which Casaubon has noticed, “*Id verbum*,” Ορεχθειω, “*de sono rei in Solum projectæ dici norunt eruditi.*” (*Athen.* lib. ii. c. 19.) The term ORECHTHEO, (Ορεχθειω,) in its gentler sense of *Cupio*, *Desidero*, brings us to a term before produced, OREGO, (Ορεγω, vel pedes vel manus extendo, Porrigo, præbeo, tensa manu præbeo; Ορεγομαι, Porrigor, extendor; in Med. Appeto, Cupio, porrectis manibus Capto, item commoveor lætitia); where we see likewise the gentler action conveyed by these words. Yet we perceive, in the sense of “*Commoveor*,” and that of “*Appeto*,” the idea of *Agitation—Excitement*, &c., and likewise in the sense of “*Porrectis manibus Capto*.” If the first sense of the word had been expressed by ‘*Jacto*, *Moveo*, ut manus ‘*pedes*,’ we should have seen the primitive meaning. In ORGUIA, (Οργυια, Spatium interjectum vel inter pedes divaricantes, vel ambas manu expansas—Ulna;—Passus,) the *Step*, we are brought to the original spot, from which I suppose these words to be derived.

We

We perceive, likewise, how the idea of *Agitation* or *Excitement*, annexed to OREGO, (Ορεγω,) connects that word with ORGE, ORGAZO, &c. (Οργη, Οργαζω, &c.) before produced. The English ^RETCH, ^REACH, belong to OREGO, (Ορεγω,) as I shew in a future page. In Greek we have ARRICHasthai, (Αρριχασθαι, manibus et pedibus sursum tendere); and the succeeding word to this, in my Greek Vocabulary, is ARRICHOS, (Αρριχος, Cophinus, vas vimineus,) where we have the *Enclosure*, as in *Arkus*, *Erkos*, (Αρκυς, Rete, Ερκος, Septum;—Ερκη, Retia,) *Arca*, &c. In Hebrew, גרַג ORG, or HRG', means "To Stretch out, extend," which Mr. Parkhurst refers to *Orego*, and *Orgao*, (Ορεγω, Οργαω.) In Hebrew, likewise, יָרַק IKG, or IKH, means "To Strain, Stretch, distend," as Mr. Parkhurst explains it; but from what idea it is derived, I cannot decide. In Welsh, *Hercyd* means "To Reach, to extend," as Mr. Richards explains it.

The Greek ARASSO, ARATTO, (Αρασσω, Αραττω, Illido, Pulso,) is another of these terms, which express actions of *Violence*; and hence we are brought to RASSO, (Ρασσω, Allido, Collido, deturbo,) where we again see how the form ^RS passes into the form RS, when the breathing before the R is lost. Hence we come to the terms REGNUO, REGnumi, (Ρηγνυω, Ρηγνυμι, Frango, Rumpo, Scindo,) and a great race of words, under the form RS, RG, &c., which will be fully considered in a separate portion of my Work. The term in my Vocabulary, adjacent to *Arasso*, *Aratto*, (Αρασσω, Αραττω,) is *Aratroforeo*, (Αρατροφορεω, Aratrum fero,) where, in *AROTRON*, or *AROTRON*, (Αροτρον,) we are directly brought to the ERA, (Ερα,) or the EARTH. In the preceding column we have ARADOS, (Αραδος, Pulsus cordis post vehemens exercitium,) which is placed in great letters, as a Root, but which, as we now see, belongs to ARATTO, (Αραττω, Pulso.) An adjacent term to ARADOS, (Αραδος,) is an acknowledged derivative from this verb, as ARAGmos, (Αραγμος, Collisio, Pulsatio.) In the same column with ARASSO, (Αρασσω,) we

we have *ARACHNES*, (*Αραχνης*, *Araneus*, *Aranea*,) the Spider, which belongs to the idea of *EARTHing*, if I may so express it,—of *Crawling* upon, or *Scraping* about the *EARTH*. The idea of *Scraping* or *Scratching* has been perpetually annexed to this animal. To the Spanish *Arana*, the Spider, belongs the verb *Aranar*, “To *Scratch*, to *Scrape*,” &c. In the form *Aranea*, &c. we have the organical addition of *N* to *Ar*. In the same column of my Greek Vocabulary, where *Arachnes*, (*Αραχνης*,) is, I find, belonging to our Element, *ARAKidna*, (*Αρακιδνα*, *Species plantæ*,) and *ARAKTON*, (*Αρακτον*, *Atramenti sutorii species*.) Whether the Plant has any thing to do with the Spider, I cannot decide. Perhaps the term denoting a species of *-Blacking*, may belong to the *Black Dirt* of the *EARTH* *.

The

* The form *ERECHTHO*, (*Ερεχθω*, *Scindo*, *Agito*, *Jacto*,) will remind us of the proper name *ERECHTHEUS*, (*Ερεχθευς*,) which we shall see to be unequivocally connected with the *ERA*, (*Ερα*,) or *EARTH*, though we shall not be able to unravel the facts, with which Mythology has involved his history. He is supposed by some to have first introduced at Eleusis the Mysteries of *Ceres*—the Goddess of the *EARTH*. He is considered, likewise, as sprung from the *EARTH*, and is called *Erichthonios*, or *ERICHTH=Cthonios*, (*Ερεχθωνιος*,) in which term *Cthon*, (*χθων*,) the Ground, is acknowledged to be a part of its composition; however idle and shocking the mythological origin of this word may be, as recorded by the Scholiast on Homer, (*Il. B. γ. 547*.) He is supposed to have sacrificed a personage, called *Othonia*, or *Chthonia*; where we again see the *Chthon*, (*χθων*,) or Ground. The Athenians are called the *ERECHTHEIDÆ*, and perhaps their name of *Αυτοχθονες* may be derived from this source. *ERECHTHEUS*, or *ERICHTH-Chthonios*, belongs perhaps to *ERECHTHEO*, (*Ερεχθω*, *Agito*,) and means the *Stirrer up*, or *Plougher* of the Ground, or *EARTH*; and he was probably considered as the first or principal person, who introduced among the Athenians improvements in Agriculture. The name *ERIS-CHthon* seems to be only another form of *ERICHTH-Chthon*, with another story annexed to him, which is still connected with the *EARTH*. The latter personage is supposed to be a Thessalian, the son of *Triops*, who derided the Goddess of the *EARTH*, *Ceres*, and cut down her groves. Callimachus and Ovid have amply supplied us with the extraordinary narrative, which details the crime and the punishment of the son of *Triops*; and let us not fail to observe, that the name of the father *Triops* is likewise derived from the operations of Agriculture. *Triops* has the same meaning as the *Trip* in *Trip-Tolemus*. The *Trip* in this word belongs to the *Trib* in such terms as *Tribo*, (*Τριβω*,

The Greek EREIDO, (Ερειδω, Figo, Firmo, Fulcio, Trudo;—Ingruo, pugno;—pass. etiam Fundi, sc. humi, Sterni,) in the sense of *Firmo*, *Fulcio*, appears to have a different sense to that proposed in my Hypothesis, and to the other senses of the word; yet we are at once brought to the original spot in that meaning of the term, when it is explained by 'Fundi, sc. *Humi*, Sterni.' The genuine idea of the word is that of *Dashing—Clashing—Striking—Pushing—Pressing* any thing with force and violence, as at or on the ERA, (Ερα,) EARTH—or Ground; or as the EARTH is *Struck—Pushed—Pressed* upon, &c. by the *Feet*—of men and animals passing over it, or by Instruments in the Labour of Agriculture. Hence it is explained by the Lexicographers, *Humi*, *Fundi*, *Sterni*, 'To be EARTHED—To be as objects which are ' *Struck—Pressed* or *Thrown* on the EARTH.' It is brought to its original spot in such expressions as Ερεισάτε δ' ἰχθῦας γαίῃ. In its sense of *Firmo*, *Fulcio*, it means, when objects are ' *Pressed violently and strongly* against each other,' so as 'To be Supported, or ' *Firm*.' In the passage produced by the Lexicographers under the word; Ασπίς ἀρ' ἀσπίδ' Ερειδε, κορυς κορυῖν, ἀνέρα δ' ἀνῆρ, (Il. 13. v. 131.) ' *Shield, Clashed, Dashed—Struck* or *Pressed* violently upon *Shield*,
' or

(Τριβω, Tero,) relating to the operations on the Ground in Ploughing—Harrowing, *Tribula*, &c.; and the *Tolem* means the Ground. This form of *Tellus* appears in the Irish *Talamh*, "The Earth, Ground, Soil." To this same form for the Ground belongs the Greek THALAM-e, os, (Θαλαμη, Cubile ferarum, Θαλαμος, Cubiculum,) THELUMH-on, (Θελυμιον, Fundamentum,) &c. &c. To the form *Tribula*, which is a compound of the Elements TRB and BL, belong our terms *Tribulation*, *Trouble*, &c. &c.; and thus we see, that *w*=ARK, Dolor, and *w*=ORK, *Solicitude*, and *Sollicito*, To Stir up the Land, *Tribulation* and *Tribula*, belong to each other, under different Elements, for the same reason. The Etymologists derive *Tribula* from *Tero*, which is extremely probable. I shall not stop to discuss this point on the present occasion; but shall only observe, that it is perfectly indifferent to the spirit of my Hypothesis, whether the Element TR or TRB supplies the first syllable in this word. I shall shew, in a future Volume, that *Tero* belongs to *Terra*, for the same reason.

'or was Jammed close to Shield, Helmet to Helmet, Man to Man,' we see the idea of Support, or of *Fulcio*, *Firmo*, &c., as connected with the action of a *Violent Pressure* or *Concussion*. The word *Pressure* is a proper term on this occasion, since it gives us the idea of *Fulcio*—*Firmo*, as proceeding from an action of *Violence*. We shall own, that a word, which in its original sense signifies 'To Clash or Press with force and violence one object against another,' would be admirably applied to the *Violent collision* of Wrestlers. It is thus applied by Homer, when Achilles exhorts Ajax and Ulysses to desist from this exercise.

Μηκέτ' ΕΡΕΙΔΕΣΘΟΝ, μηδέ τριβεσθε κακοισι.

Ne amplius lucta obnitimini neque conterimini malis. (*Il. τ. γ. 735.*)

I shall shew, that the word *Tribo*, (Τριβω, Tero,) and its explanatory term *Tero*, belong to the same spot, for the same reason, to *Turf* and *Terra*, &c. Let us mark the explanatory words *Push*—*Press*, which I shall likewise refer to the same Spot—to the *PEDON*, (Πιδων.) I shall shew, that *Clash* belongs to the *Clod*, &c.—*Dash* to *Dust*, &c., and *Strike*, *Trudo*, to *Dirt*, &c.; to which we must refer *Tread*, *Track*, *Trace*, *Thrust*, *Thresh*, *Dregs*, *Drag*, &c. &c. The term *Ερεισάτε*, which is produced above, and which relates to Firmness, is adopted by the Poet to express the most *Violent* action of *Pressure* on the *Ground* or *EARTH*. When the Ship *Argo* was for the first time to be launched into the sea, and by sticking in the sand had resisted the efforts of the Argonauts to move her, Orpheus exhorts them again to exert their strength, with this instruction for accomplishing their purpose.

Εἰδ' ἀγε νῦν στεροισιν ὑπο στερνοισι καλῶας
Βρισαθ' ὁμορροθεοντες, ΕΡΕΙΣΑΤΕ δ' ΙΧΝΙΑ ΓΑΙΗ,
Ταρσοισιν ποδὸς ἀκροῦ υπερβληδὴν τανυσαντες
Και χαροπον ποτι χεῦμα γεγηθότες ἐλξατε νηα.

(*Argonaut. v. 253, &c.*)

" Eia

"Eia age, nunc firmis sub præcordiis funes urgete impetu simul
 "facto, plantis imprimite terræ vestigia, extrema pedum ultra
 "modum extendentes, et feros in fluctus læti trahite navem."

To these terms, expressing *Violent actions of Annoyance—Breaking—Striking—Pushing*, &c. EREIDO, EREIKO, (ἔριδω, Trudo, Ingruo, &c. &c.), we must refer the Latin ARIES, ARIETIS, the Ram. In Greek, ERROOS, (ἔρως, Aper, *Aries*,) means at once the Boar and the Ram, from the same idea; and Hesychius has recorded the term ARICHA, ἀρίχα, ἀρρεν πρόβατον, the Ram, which is another form of these words. I find in Lhuyd for ARIES, the Welsh *Hurdh*, the Armoric *Urdh*, *Urz*, and the Cornish *Hordh*. I find, in the Welsh Dictionary of Mr. Richards, HWRDD, "A Ram," "An Assault, Onset," &c. &c., and HWRDDU, and HYRTHU, "To make an assault, or onset, to attack, to Thrust, to Push or Drive forward." This is only another form of the Welsh ARDDU, "To plough." The Welsh Scholars will now understand the origin of another term in their Language, HORTIO, "To Slander, To detract, to backbite, to traduce," which signifies, we see, to HURT, and belongs to HYRTHU, and HWRDDU, in their metaphorical application. In Welsh, likewise, HURTIO means "To Stupify, to stound or stun, one; also, to be astonished, to be in a dump," as Mr. Richards explains it, where we have another of these words.

We perceive, that the Welsh HWRDDU agrees exactly in sense with the Greek EREIDO, (ἔριδω, —Trudo, —Ingruo, pugno; —Etiam Fundi, sc. humi, sterni.) These words will likewise suggest to us the French HEURTER "To Hit, or strike upon, to run against, to rush against, to jostle—Se HEURTER, To Hit, knock, or dash one against another." The French Etymologists have understood the terms to which this word belongs. They have seen that HEURTER has a similar sense to the Latin ARIETO. "Quis proterve nostras ædes ARIETat?—HEURTER à la porte;" and they

they produce the Italian *URTare*, a word of the same meaning—the Celtic *HWRDD*, a Ram—the German *HURTen*, Trudere, impellere—the barbarous Latin word *ORTare*—the English word *HURT*, and the Latin *URGeo*. We now understand, that *h=URt* is to be referred to this race of words, and that *h=It* is only another form of *h=URt*, when the sound of *r* is lost. The English Etymologists, under *HURT*, refer us to the Saxon *Hyrt*, *Læsus*, vulneratus; the French and Italian *Heurter*, *Urtare*; the Belgic *Hurten*, *Horten*, Pulsare; and the Latin *Urgere*, &c. From *Horten*, Junius properly derives the Belgic *Hortig*, *Hurtig*, ‘Expeditus promptusque ad res gerendas;’ and hence we have the German *HURTig* “Agile, Active, Steady, &c. &c. In Arabic, هرس *HERIS*, signifies “A contusion, a severe blow;” and in the same column of Mr. Richardson’s Dictionary, we have هز *HERZ*, “A violent blow “or squeeze with the hand”—هد *HERID*, “Tearing;” and in the preceding column, we have هرج *HERIJ*, “Tumultuous, seditious, “destroying one another.”

The Latin *URGeo*, *URSI*, must be referred to this race of words. It has been derived by some from *ERGon*, (*Εργον*); and by others from *ORGao*, (*Οργαω*), which are kindred terms. The Latin *URGeo* is used in its original sense, when it is applied as in the following passage of Horace.

“ Et tamen Urges
“ Jampridem non tacta ligonibus arva, &c.”

The Glossaries explain *URGeo* by the Greek *Epeigo*, (*Επειγω*), where in the *Eigo* we see a term belonging to the race of words before us, when the *r* is lost. The *Ep* belongs to the preposition *Epi*, (*Επι*.) There is another compound of the preposition *Epi*, (*Επι*.) and a term attached to the words now under discussion, *Epereazo*, (*Επηρεαζω*, Noceo, injuriam facio;—Infesto, calumnior.) The *EREAZO* belongs to these words, denoting *Violence of action*—Annoyance, to *ERIZO*, (*Εριζω*), &c. relating to an action on the

ERA,

ERA, (*Epa.*) If this be not the origin of the word, the *Eper* is another form of *Uper*, (*Υπερ*), *Ubris*, (*Υβρις*), &c. &c. The *Eigo* will remind us of our English word *Egg*, as in *Egg on*. The Saxon *Eggian*, To *Egg*, *Excitare*, is in the same column of Lye's Saxon Dictionary with *Egean*, *Occare*, which will be fully considered in a future page.

ARGUO is only another form of *URGEO*, or *URGUEO*, from which, we know, *ARGUE*, *ARGUMENT*, &c. are derived. *ARGUO* is a very strong term to express the idea of *Exciting*—*HARASSING*—*URGING*, by Speech, &c. "To prove, or make proof of, To ARGUE—" "To Accuse, To reprehend," says R. Ainsworth. *ARGUTUS* and *ARGUTATIO* belong to *ARGUO*, as the Etymologists justly understand. *ARGUTATIO* the same Lexicographer explains by "A Reasoning, debating, jangling, or quarrelling; a creaking, (as of a bed, chair, &c.) prattle, tittle tattle;" and *ARGUTUS*, in two of its senses, by "Accused, Charged;" and "HARSH, Screaking." Let us mark, in the explanatory term *HARSH*, another word belonging to our Element; and we perceive, that in the sense of a *HARSH* noise, we are brought to the idea of *Scratching* upon the *EARTH*, or Ground. I shall shew, that the explanatory words *Creak*, *Scream*, and *Scratch*, belong to each other, and to the idea of Stirring up the *CREAT* or Ground. The Etymologists derive *ARGUO*, which in its first sense they suppose to be "To show, or declare," from *ARGOS*, (*Αργος*, *clarus*, *manifestus*), *Clear*, manifest. In this sense of Shewing, "Degeneres animos Timor" "ARGUIT," we have the idea of 'A Sharp Proving or Probing.' In Scotch, *ARGIE* means "Assertion in a dispute," says Dr. Jamieson; who observes on this term, that it seems on the first view "to be corr. formed from the E. v. *Argue*. But Su. G. *Ierga* is "used in the same sense, semper eadem obgannire, ut solent aniculæ iratæ. Ihre. Isl. *Iarg-r*, Keen contention." All these words, as we see, belong to each other. The succeeding article

in Dr. Jamieson's Scotch Dictionary is "To ARGLE-*Bargle*, To contend, To bandy backwards and forwards. S. AURGLE-*Bargin*, "Loth," who observes, moreover, "This may be referred to the same fountain as the last word. Besides the terms mentioned, we may add Isl. *Arg*, Enraged; *Iarga*, To contend. In Gl. Ramsay, however, EAGGLE-*Bargin* is given as synon. If this be well authorised, the term may properly signify to *Haggle* in a Bargain." The word *Haggle* belongs to the form HACK, under the same idea, as ARGLE—ARGUO, ARGIE, &c. are related to each other. We shall now understand the origin of the term ARGAL, adopted in the Logic of the Clown in Hamlet, "Now thou dost ill, to say, the gallows is built stronger than the church; ARGAL, the gallows may do well to thee;" where ARGAL means the same as ARGLE, the Assertion or conclusion in an ARGUMENT.—In Spanish, ARGUIR is used, as in other Languages, in the metaphorical sense of "To ARGUE, to dispute;" but ARGUE means a "Machine for moving large weights, windlass," where we see its genuine sense in expressing what relates to an action of *Force* and *Violence*. The French ERGOTER, "To Wrangle, To cavil," is derived by some from *Argutari*, and by Menage from the Latin ERGO. In such cases it is difficult to decide; yet the term ERGOT, "A Cock or Dog's Spur," which is surely attached to ERGOTER, would lead us to conclude, that it belongs to the race of words before us, ARGUO, &c. We cannot doubt, that ERGOT is attached to such terms as URGEO, &c. The French Etymologists see no connexion between *Ergoter* and *Ergot*, who inform us, that *Ergot* was anciently written *Argot*; and they remind us of the Italian *Artiglio*, "les ongles crochus." *Artiglio* belongs to *Articulus*, *Artus*, &c.

In Mr. Shaw's Galic and Irish Dictionary, we have AIRGIM, "To plunder, spoil, drive away;" and in the same column we have "AIRG, A Prince—AIRIGH, Chief, Sovereign—AIRGIM, To Ask, seek,

“ seek, demand—*AIRGad*, Silver, Money—*AIRGHE*, A *Herd* ;” the succeeding word to which is *AIRghean*, “ A Bridle, rein, “ Symptoms,” “ *Airgheanna* a bhais, Symptoms of Death.” In another place we have “ *ARGnaim*, To Rob, plunder—*ARG*, “ A Champion—*ARIGH*, Chiefs—*ARGuin*, An Argument.” The succeeding word to *Argnaim* is *ARGairim*, “ To Keep, *HERD*.” The terms denoting Plunder—A Chief—Champion—Prince, must be referred, I imagine, to these words of *Violence*, which the Saxon *HERGian*, “ *Harrow*, Vastare, spoliare, Prædas agere,” most fully expresses. In Saxon, *HEARGE* is *Hercules*, which belongs probably directly to *HERGian*. We might perhaps imagine, that *HERC*, in *Hercules*, or *HERC=Cules*, belonged to the Element *^RG*, under the same idea ; but here some difficulty occurs. The name *Her=Cules* surely belongs to the Welsh *Ar=Glwydd*, “ A Lord ; “ A Master, one that hath the rule and property of a thing, an owner,” where the *AR* is probably the articular prefix, or part denoting ‘The Illustrious Personage.’ The same difficulty occurs in some other terms, which I here produce, as in *Airig*, where the *AIR* may denote ‘The Illustrious Personage ;’ and the *Ig* may be a termination, as in *Aireach*, Noble, from *AIRE*, “ A name to the “ different ranks of nobility.” As I consider the forms *^R* and *^RG*, &c. to coincide with each other, this distinction will be, in one point of view, unnecessary : Yet still it is right to recur to this distinction, when the *G* more evidently presents itself, as a significant addition to terms which belong to the form *^R*. We see, that *ARGuin* coincides with *ARGUO*, and *AIRGim*, “ To “ Ask, seek, demand,” or, as it might have been, ‘ To *Solicit* ;’ and they belong to a similar notion of *Stirring up*—*URging*, &c. We know, that *Solicit* or *Solcito*, a parallel term in its meaning, is derived directly from the metaphor of *Stirring up the Ground*. I have produced the adjacent terms signifying the *HERD* in this place, that the Reader may exercise his own judgment on the original

original idea annexed to these words. Some perhaps may think, that the HERD, the Keeper or Possessor of Cattle, might sometimes become the *Driver away* or Plunderer of Cattle; and that these terms denoting Plunder might be derived from that source. In the same column with *Airgim*, To Ask, &c., are *Argeadh*, Regard, *Argeadham*, To Regard, which may denote the object that men 'Ask—Seek, or are desirous of obtaining;' or they may belong to *Airghe*, the HERD, *Keeper*, *Guarder*, under the same metaphor, as *re-GARD* itself bears. "*AIRGad*, Silver, Money," might seem to be attached to the ideas conveyed by some of these words; and yet it is difficult to decide on the origin of this term. The Greek ARGUROS, (ἄργυρος,) and the Latin ARGENTUM, must certainly be referred to the Celtic term, whatever be its original idea. Lye produces, under ARGENTUM, the Welsh *Arian*, *Ariant*, where the G is lost, the Cornish *Argan*, *Arghans*, the Armoric *Arghant*, and the Irish *Airgid*, *Airgead*. In the same opening of Mr. Shaw's Dictionary, we have AISCAM, "To request, "crave, search for," AISC, "A request, petition," which is derived from the same idea as *Airgim*. Here we see the *r* is lost, as it is in our corresponding term Ask. The word AISC likewise signifies "Damage, trespass, reproach, chastisement," where it corresponds with the terms of violence under the form ^RG, *AIRgim*, "To Plunder," &c.

The Greek ARES, (ἄρης, Mars, Gradivus;—Prælium, bellum; vulnus, plaga, cædes, ferrum,) belongs to this race of words, and means, either in its violent or more gentle sense, that which HARROWES—Routs—Destroys—Pierces—Wounds, &c. The Etymologists derive ARES, (ἄρης,) from terms of *Violence*, which belong to the race of words before us, as the Greek ARASSO, or ARATTO, (ἄρασσω, ἄραττω, Pulso,) and the Hebrew הָרַס HRS, Destruere, and עָרַץ ORIZ, Violentus. The Greek ARASSO, (ἄρασσω,) brings us to the form *Rasso*, (ῥασσω, Allido,) and its
kindred

kindred terms *REGNUM*, *Regnumi*, (*Ρηγνυμ, Ρηγνυμι, Frango*); and we all remember such expressions as *Ρηξαμενος—στιχας*, &c. &c., with the compound *Ρηξηνωρ*, *Viros frangens*, &c., applied to the *Warrior*. The Hebrew *הרס* *HRS*, signifies "To break through, break in;" and to this Mr. Parkhurst has justly referred the word *HARASS*; that is, he has properly understood, that these words belong to the same train of ideas. In the same opening of Mr. Parkhurst's Lexicon is *הרג* *HRG*, "To Kill," with which he compares the old Latin word *HARUGA*, a Sacrifice, a Victim; both which must be added to the words before us. Some derive *Haruga* from *Hara*, and others from *Αριχα*, *Aries*. *HARUSPEX* is derived by the Etymologists from *HARUGA*, or from *Ara*, and *Inspicio*. The first derivation is probably right. In Welsh, *ARAGU* means "To quench, extinguish, or put out." In German, *WURGEN* is "To Choak, strangle, throttle, or stifle;—To kill, cut the throat." In Mr. Shaw's Galic and Irish Dictionary we have *ORcam*, "To kill, destroy," *ORCADH*, "Killing, Destroying." In the same column, where this latter word occurs, we have *ORC*, "The Cramp," which must probably be referred to the idea of that, which *Annoys—Disturbs—Pains*, &c. In the same column we have *ORCH-radh*, "Grief, Sorrow." *ORC* likewise means "A Hen Egg," "A Salmon," "A Whale," the same as *OIRcain*, "A Young Pig," "A Prince's son." They are placed by Mr. Shaw as separate words, and I must leave the Celtic Scholar to decide on the peculiar ideas; from which they are derived. While I am examining one of these words, I cast my eyes on *OIRceart*, "A HURT, Wound." Again in Galic, *URChoid* means "HURT, Harm," &c. &c.

The Hebrew *עץ* *ORZ*, signifies "To Agitate, shake violently;—To Terrify, to shake or agitate others with fear;" and from this word Mr. Parkhurst has derived the Greek *Arasso*, (*Αρασσω*), *Ares*, (*Αρης*), and with the *M* prefixed, *Mars*, the Latin *URGeo*, the English *URGE*, and the French *ORAGE*, a storm, which

which must all be referred to the words of *Violence* and *Commo-
tion*, which I am now unfolding. I have represented the Hebrew
ו Gnain, or Oin, simply as a vowel breathing, which others have
done. It has oftentimes, however, the force of the consonant G;
and thus it is difficult in many cases to decide, whether the
Hebrew term, beginning with ו Gnain or Oin, should be referred to
those words in other Languages, which begin with a vowel, or
with the Consonant G. If רר ARZ does not belong to our Ele-
ment ^RT, it must be referred to GRT, and the terms under that
Radical, denoting the same object, the *Creat*, the *Ground*. The
succeeding term in Mr. Parkhurst's Lexicon is רר ARK, which
in Chaldee, as he observes, signifies "To flee," and in Arabic,
"To Gnaw;" and the next word, שר ARS, means "A Couch,
"Bed, Bedstead." These terms all belong to each other, and to
the *Ground*, either as the *Scratched—Fretted Spot*, or the *low
Spot*. If the original idea of the word, denoting the *Bed* or
Mattress, is that of *Interweaving*, as Mr. Parkhurst supposes, it
may be derived from the notion of *Stirring up* or *about—Mixing
together*, &c. Mr. Parkhurst refers us to the Hebrew רר ORS,
"To Knead," where we unequivocally see the idea of *Stirring up—
about*, or *together*, which is explained in Castell by "Commiscuit,
"Implicavit, Implexuit;" and the Arabic word, which corre-
sponds with the Hebrew term, denoting the *Mattress*, signifies
"To construct a trellis or lattice-work," as Mr. Parkhurst ob-
serves. The succeeding term to the Hebrew שר ARS, is שר AS,
"To Consume, Destroy.—A Moth;" where the *r*, we see, is lost,
but the true sense of the Element 'To *Scratch—Fret—Destroy*,' &c.
still remains.

The Greek ARES, (Αρης,) has been compared with another
Greek word, ARREN, or ARSEN, (Αρην, Αρσην, Mas, Masculus): We
see in ARREN and ARSEN, how the sounds of R and S are connected,
and how the forms ^R and ^RS pass into each other. I must
leave

leave the Reader to decide, whether the [^]S in *Ares* be derived from this process, or whether the *Es* be not a significant addition derived from the analogy of the Language. In *Area*, (*Ἀρεα*,) we have the form [^]R. The AR in AR=*Istos*, (*Ἀριστος*,) belongs to the AR in AR=*es*, (*Ἀρης*,) and the *Istos* represents the superlative addition, as the *Eion* in AR=*Eion*, (*Ἀρειων*,) does the comparative. The word ARISTON, (*Ἀριστον*, Prandium,) the Dinner, might belong to ARISTOS, (*Ἀριστος*,) and mean the *Best* or most agreeable part of the day. The Etymologists derive *Ἀριστον* from *Ἀρριστον*, "quod tempus ei non esset definitum;—ab *Ἀρης*, quod daretur proficiscentibus ad bellum." That my Hypothesis respecting the original idea annexed to *Ares*, (*Ἀρης*,) is right, will receive confirmation, from considering the sense of the word ARIS, under a similar form, (*Ἀρις*, Instrumentum fabrilē;—Herba quædam, Ang. Friers Cowl,) the workman's Instrument, which Martinius calls the *Scobina*, a File; where we are directly brought to the idea, conveyed by the Element, of *Scratching* or *Fretting* a surface. Can we imagine, that the ARIST, in *Ariston*, (*Ἀριστον*,) bears the same idea of *Fretting* or *Tearing* any thing to pieces; and denotes a Meal, from the action of *Eating*? I shall shew, that the German *Fressen*, To Devour, belongs to *Fret*, and that *Eat* belongs to our Element [^]T, under the same idea of *Scratching* or *Fretting* a Surface, as when we talk of a Corroding substance *Eating* into any thing. The explanatory term *Corrode* has the same double meaning. Martinius refers *Aris*, and *Arisaron*, (*Ἀρις*, *Ἀρισάρον*,) the Herb, to *Aris*, (*Ἀρις*,) the File. Robert Ainsworth explains ARIS by "An Herb of a *Sharp* and *biting* taste;" where we have again the sense of the Element. The ARIS, the Herb, is the ARIS, the File, the *Sharp Scratcher*—the *Fretter* or *Biter*. Perhaps the *Saron* in *Arisaron*, (*Ἀρισάρον*,) belongs to *Sairo*, (*Σαίρω*, Scopis Purgo,) a term, which relates to a similar action of *Scratching* or *Sweeping* over a Surface. The succeeding word to ARIS, in Robert Ainsworth's

worth's Vocabulary, is ARISTA, the Beard of Corn, where we have a similar idea of the *Scratcher* or *Pricker*.

Arsenicon, (Ἀρσενικόν,) *Arsenic*, is not derived from *Arsen*, (Ἀρσεν,) as the Lexicographers imagine, but is quasi *Senicon*, or *Sernicon*; and it is taken from the Persian terms *Ser-Nic*, signifying Gold and Paint, Auripigmentum, زرنیخ *Zur Neekh*, "Orpiment, *Arsenic*." This will be more fully unfolded in its due place. In the same column of my Greek vocabulary, where *Arsen*, (Ἀρσεν,) occurs, we have *ARS*, *Arnos*, (Ἀρς, Ἀρνος,) which must perhaps be referred to the same idea of *Vellicating* or *Carping* a Surface, in the mode of Eating peculiar to the Sheep. This mode of Eating, we know, is called *Nibbling*. In Yorkshire; a Sheep is said to *Nep* or *Nip*. Thus, then, *ARES*, (Ἀρης,) Mars, and *ARS*, (Ἀρς,) the gentle Lamb, belong to each other, under the idea of the *Carper* and *Nipper*, in the stronger or more mild sense. In *Agnus*, the *r* is lost, and the *n* is an organical addition to the *G*. In *Arnos*, (Ἀρνος,) the characteristic radical *S*, &c. is lost. When the *R* is lost in *Arnos*, or the *G* in *Agnus*, the ^N would then represent the name of this animal; and hence, perhaps, we have *AmN-os*, (Ἀμνος, *Agnus*), with the organical addition of the *m*. In Spanish, *ARISARIO* is the herb called *ARISARIUM*; and in the same opening of my Spanish Dictionary, where this word occurs, I find, belonging to our Element, *ARISCO*, "Fierce, rude, &c. HARSH," &c. *ARIETE*, "the Ram," *ARIGA*, "the Mill Dust," i.e. what is beat to EARTH or Powder, *ARICAR*, "To plough across the Ground, sown with corn; to clear it of weeds," *ARIGO*, "Light, easily tilled, applied to the Ground or Soil."

In the same leaf of my Vocabulary, where we have *Ereiko*, (Ἐρεικω, frango,) &c., I find *EREUGO*, (Ἐρευγω, Ructo; Emitto, vel evolvo, quasi Eructando, effundo,) To *Eructate*, which belongs still to the same spot; and it is derived from the metaphor of ROUTING up—Stirring up—Breaking up the Ground. We use *Break*, as applied

applied to wind, precisely in the same manner; and the Germans employ *Brechen* in a similar way,—“*Sich Brechen*, To vomit, “disgorge, cast up.” *Break*, we know, is particularly applied to *Breaking up the Ground*. We shall not wonder, that EREUGO, (Ερευνω,) To ERUCTATE, is surrounded by a race of words, which relate, as I have supposed, to *Breaking up the Ground*, when we remember the coincidence of *Vomo*, to *Vomit*, with *Vomer*, the Plow-share.—The Etymologists acknowledge the relation of these words to each other, though they imagine, that *Vomer* contains the secondary and metaphorical idea, ‘*Vomer dicitur, quod Terram Vomat.*’ We shall now understand, that *Vomer* contains the original idea, and that the sense of *Vomo* is Metaphorical. It is curious, that in Persian we have a word belonging to our Element, which at once signifies the same as ERUCTO, and an Excavation of the *Ground*. Mr. Richardson explains ارغ AREGH, in its first sense, by “A Canal;” and in another sense we have ARUGH, “Belching.” In Persian, we have the form RG, without the breathing before the R, رغ RUGH, “Belching, *Eructation* :” The succeeding term in Mr. Richardson’s Dictionary is the Arabic رغا RUGHHA, “Crying (as an Infant); roaring, braying, &c. (as “a hyena, camel, or ostrich,)” where we have the idea of Noise, such as we find it in *Rugio*, &c. Mr. Richardson has marked وروغ WERUK, as an Arabic word, signifying “Belching, *Eructing*.” In Hebrew, ירק IRK, means “To Spit, Spit out,” to which Mr. Parkhurst refers the English *Retch*, and the Saxon *Hræcan*. The preceding word in the Lexicon of this Writer is ירע IRG, “To be *Broken*, afflicted;” where, in the sense annexed to *Break*, we have the true idea. Let us note the Latin RUCTO, the Persian RUGH, and the English RETCH, under the form RC. In our familiar expression “To RAISE phlegm,” we have the precise idea; and I shall shew, that “To RAISE up” belongs to *Stir up*—To RAKE—ROUT up, &c. &c. The Latin *Eructo*, and the English

Eructate, are compounded of *E* and *Ructo*.—In the same column of my Greek Vocabulary, where *Ereugo*, (*Ερευγω*), is, I find *ERECHTHO*, (*Ερεχθω*, *Scindo*, *Agito*, *Jacto*), which I have before produced, as belonging to this race of words, signifying ‘To *Stir up* or *about*, ‘To cast here and there, To Break,’ &c. Let us mark, that *Cast up* is used in a similar sense for to *Vomit*; and ‘To Cast a Pond,’ is ‘To Cast out the *Mud* of a Pond.’ *Cast* and *Jacto* belong to the same race of words, and are derived from the same spot. We have seen the term *WERUGH*, “Belching, *ERUCTING*,” and in a preceding column of Mr. Richardson’s Dictionary, we have the Persian *ورکردن* *WERKerden*,—“To pull up, tear out, extirpate.—“To throw away.”

Adjacent to the word *Ereugo*, (*Ερευγω*), in our Greek Dictionaries, we have *EREUTHOS*, (*Ερευθος*, *Rubor*), *REDness*, to which, we know, belongs *ERUTHROS*, (*Ερυθρος*), *RED*. *EREUTHOS*, (*Ερευθος*), means a colour belonging to a certain species of *EARTH*, or *Soil*. We may imagine, that the names of Colours would be derived from the various kinds of *Soil*. Let us note the very word *Colour*, and mark its affinity with *Soil*, *Solum*. This will explain to us, why *Color* is adjacent to *Colo*, in our Latin_vocabularies. In Hebrew, *אדמ* *ADM*, has this double sense of *Red*, and the *Ground*, from which is derived the name *Adam*.—The Hebrew *ADM* belongs to the Element *DM*, denoting the *Ground*.—The bird called *ERITHAKOS*, (*Εριθακος*, *Erithacus*, *avis quædam solitaria, quæ à quibusdam Silvia, ab aliis Rubicula dicitur*), is probably derived from *ERUTHROS*, (*Ερυθρος*), for the same reason as it is called *Rubicula*. The adjacent word *ERITHAKE*, (*Εριθακη*, *Erithace*, *cibus apum, vel gluten ad conficiendos favos*), is derived by Martinius from the same source; “Ergo a *Rubedine* (quæ Græci *Ερευθος*), dici videtur, “quasi *Erithaca*.” We perceive, that *RED*, the term directly corresponding with *ERUTHROS*, (*Ερυθρος*), belongs to the Element *RD*, with no vowel breathing before the *R*.

I cannot

I cannot leave the word *ERUTHROS*, (*Ερυθρος*,) without noting an adjacent term, *ERUSIPELAS*, (*Ερυσιπelas*, Tumor de tenui ferventique sanguine ortus, ignis sacer, *Erysipelas*,) which is supposed to be derived from *ERUO*, (*Ερυν*, Traho,) and *Pelas*, (*Πelas*, prope, vel in Vicinia); and hence it has been called *Vicinitraha*, and *Vicini-rubia*. The Latin words *Vicinus* and *Traho* are a translation of the supposed origin of the Greek term; and perhaps the *Rubia* may represent the opinion of those who imagine, that the ERUS in *ERUSIPELAS*, (*Ερυσιπelas*,) belongs to *ERUTHROS*, (*Ερυθρος*.) The Medical writers give us but a feeble reason, why the word should be derived from *Ερυν* and *Πelas*, “quod *vicinas* partes ad se *trahat*, “*easque* quasi *diffluendo* occupet.” Perhaps the ERUS belongs to *ERUTHROS*, and the *Pelas* to *Plesso*, (*Πλησσω*, Percutio,) To strike or afflict; so that *Erysipelas* may mean ‘The Red Scourge or ‘Plague.’ Now the explanatory word *Plague* belongs to *Plesso*, *Plege*, (*Πλησσω*, *Πληγη*, *Plaga*); and what is curious, the very combination RED-PLAGUE, which, according to this idea, precisely coincides with *ERUSI-PELAS*, occurs in Shakspeare, and is applied in our old writers to the same species of disorder. Caliban says,

“The RED PLAGUE rid you,
“For learning me your Language.”

on which Mr. Steevens remarks, “The *Erysipelas* was anciently called “the *Red-Plague*.” If my derivation should be true, it is curious, that a similar combination should have been afterwards formed.

The Greek *ORRODEO*, (*Ορρωδew*, Timeo, Formido,) To be in a state of *Horror*, Fear, &c., is derived from the Metaphor of *HAR-rowing* up the mind. *ORROS*, (*Ορρος*, pars subjecta testiculis;—sacri ossis extremum; podex,) is the part in contact with the *ERA*, (*Ερα*,) or *EARTH*, in sitting, or the part belonging to the *Tail* in animals. *ORROS*, (*Ορρος*, Serum,) the Whey, from the curdling of the Milk, is derived from the Metaphor annexed to *ORRODEO*, (*Ορρωδew*.) The process of Curdling is either taken from the idea of Coagulating—or of Separating from the *Agitation* of its particles. The strongest
idea

idea of *Agitation* is connected with that of *Horrow*, and the metaphor of *Harrowing*. We know, that the word *Curdle* is combined with the idea of *Horror*—Fear, &c., as “My Blood *Curdles* with “*Horrow*, Fear,” &c. The Lexicographers derive *Orrodeo*, (*Ορρωδεω*,) from *Orros*, (*Ορρος*, pars subjecta Testiculis.) *Orropugion*, (*Ορροπυγιον*, idem quod *Ορρος*, in Avibus Cauda,) means the *Tail* in Birds.—In Saxon, *HERTH-Belig* means “*Pellis in quâ includuntur testiculi*. Scrotum, ab *HÆRTHan*, Testiculi, et *Belig*, “*Venter*.”—I shall shew, that *Tail* belongs, under another Element, to the same spot, and that *Puge*, (*Πυγη*,) in the compound *Orropugion*, (*Ορροπυγιον*,) and the Latin *Podex*, belong to the *Pedon*, (*Πεδον*,) &c. We cannot but remember, what I have before produced, the vulgar word for the part on which we sit; and we should be reminded of the Greek *ARCHE*, (*Αρχη*, Princeps, Dux;—*Podex*, Intestinum rectum,) both which terms belong to the *EARTH*, as the Base, or Foundation. We must not fail to recollect, that this part is called likewise the *Bottom*; and, by another word, *Fundament*, derived from *Fundamentum*, which belongs, we know, to *Fundus*, the Ground. The Latin *HORreo* must be considered as belonging to these words, and to the Element ^R. In the term *ORROS*, (*Ορρος*,) the *Os* arises from the construction of the Language, and the *Odeo* in *ORrodeo*, (*Ορρωδεω*,) will be a termination, as the *Or* and *Idus*, in the Latin *HOR-Or* and *HORR-Idus*. An adjacent word to *Orrodeo*, (*Ορρωδεω*,) in my Greek Vocabulary, is *Orsai*, (*Ορσαι* Æol. pro *Οραι*, ab *Ορω*, Excito,) which they tell us to be an Æolic form for *Orai*, from *Oro*, (*Ορω*,) “To Excite;” where we see how the forms ^R, ^RS, pass into each other. In the succeeding column of my Greek Vocabulary to that, where these words occur, we find belonging to our Element ^RT, ^RS, &c. *ORUSso*, *ORUTTO*, (*Ορυσσω*, *Ορυττω*, fodio,) which signifies To ERA, (*Ερα*,) or to EARTH, as I have before shewn, *ORUZA*, (*Ορυζα*,) *ORYZA*, *Rice*, which belongs to the same spot; and we shall note, likewise, that in *Rice*, the breathing before the R is not found. We have likewise

wise in the same column *ORTUX*, (*Ορτυξ*, Coturnix; — Herba,) *ORTALIS*, (*Ορταλις*, Pullastra, vel Gallina,) and *ORTALIZO*, (*Ορταλιζω*, Incipio alas explicare; incipio in altum ferri.) *ORTUX*, (*Ορτυξ*, Coturnix,) the Quail, may be so called from the *Noise* which this animal makes; and should perhaps be referred to the race of words belonging to our Element, which denote *Noise*. The *c-OT* in *Cot-urnix* might belong to *ORT* in *Ort-Ux*. The verb *ORTALIZO*, (*Ορταλιζω*,) may be taken from the idea of *Agitation*, in the first attempt to move the wings in flying. From this, *Ortalis*, (*Ορταλις*,) the young animal, may be taken. There is a bird, under a sound similar to this, called the *Ortolan*, (Fr. Eng.) *Ortolano*, (Ital.) which the French Etymologists derive from *Hortulanus*, because this bird frequents *Gardens*.

Terms belonging to our Element *w=^RT*, &c., connected with the action of *Stirring up* or *about*, *Turning up*—*Breaking up* the *Ground* or *EARTH*, as with force, violence, &c., or as an action of labour.

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WORK. (Eng.)

WEORC—WARK—IRK. (Saxon, Eng.) Pain.

WRÆCAN, WREAK. (Sax. and Eng.) To *Work* in a violent sense.

WRACK—<sup>A</sup>RACK. (Eng.) Torquere, To Torture.

WRECK. (English,) What is Broken to pieces.

WRITHE. (Eng.) To Turn up or about, with force, Torquere.

WREATH. (Eng.) The Garland, What is *Writhed* or wound about, without force.

WREST, WRESTEN, &c. (Eng. Sax.) To force one thing from another by *Writhing* or Twisting about.

WRIST, WYRST, &c. (English, Sax.) The part able to *Wrest*.

WRESTLE. (Eng.) To *Wrest*, or Twist about.

WRIGGLE.

WRIGGLE. (Eng.) To Stir about  
here and there.

WROOTE, — ^ROUT, ^ROOT.  
(English,) To Stir up the  
Ground, as pigs do with  
their Snout, or

^Rostrum. (Lat.) The Router  
up.

WROT. (Sax.) The Proboscis  
of the Elephant—the *Wrooter*  
or *Router*.

WRITE. (English,) To *Wroote*,  
*Rout*—or Scratch up.

I SHALL now produce various words in Saxon and in English, belonging to our Element ^RT, which commence with the letter *W*. This letter must be considered only as representing a stronger vowel breathing. These words I have inserted in the present article, because they are in general connected with the idea of *Stirring up the Ground*, and are employed to express actions relating to the notion of *Exciting*—*Disturbing*—*Annoying*—*Plaguing*—*Aggrieving*, &c. I shall however introduce other words, which present themselves under this form, and which are connected with the same object, under a different idea.—We have seen the English words WORK and WRIGHT—with the parallel Saxon terms WEORC, Opus, WIRcan, &c. &c. Operari, and the Greek ERGON, (Εργον,) referring to the idea of WORKING or cultivating the Land, as in the phrases, “*Land* vel EORTHAN WYRCAN, Ter-ram elaborare, colere.”—“Man næs the tha EORTHAN WORHTE, “Homo non erat qui terram coleret.” We have moreover seen, that WEORC means “Dolor, cruciatus, Anxietas,” and that the parallel English terms are WARK, IRK, &c. &c.

The English word WREAK—To WREAK Vengeance upon a person, is nothing but WORK, with its more violent sense of *Exagitation*—*Persecuting*, *Aggrieving*. In our phrases, “I’ll WORK him well—I’ll WORK him to an oil,” WORK is applied in a similar manner. The Latin *ex-Ercere*, we know, is used in  
the

the same sense, "To Vex or Trouble." The term WORK is sometimes applied as WREAK is, as "He will WORK vengeance upon us;" and sometimes WORK and WREAK are both used on the same occasion. In *Titus Andronicus*, we have the following line: "By WORKING WREAKful vengeance on thy foes." In old English, WREAK is used as a substantive, as in *Coriolanus*, "Then if thou hast a heart of WREAK in thee, thou wilt revenge," &c. &c. The Etymologists refer us, under *Wreak*, to the Saxon *Wræcan*, *Awræcan*, the Gothic *Wrekan*, the Belgic *Wreken*, the German *Rechen*, vindicare, ulcisci, *Raach*, *Ultio*, &c. &c. In German, RACHEN signifies "To avenge;" and in RECHEN we are directly brought to the action supposed in my Hypothesis. RECHEN means "To RAKE, To RAKE together;" and RECHE denotes "*Harke*, a RAKE, RAKER, Harrow," as my Lexicographer explains it. We perceive, that RAKE, and its parallel terms *Rostrum*, &c., belong to the form RK, when the breathing before the R is lost. We see in the German HARKE, or *Harake*, *Rake*, how readily these forms pass into each other. The word preceding *Rachen*, in my German Dictionary, is RACHEN, "A great and wide throat or gullet, a voracious beast's open and deep Mouth, extended Jaws, Cheeks or Chops," which perhaps belongs to RETCH—REACH, signifying 'To Stretch out,' &c. Lye, in his Saxon Dictionary, explains WRÆCAN, &c. by "To WREAK, *Exercere*, *Agitare*, *Infligere*," which is a very just interpretation; and in *exERCere* we see the genuine word. Hence we have the adjacent term in Lye's Dictionary, WRACIAN, "WRACnian, *Exulare*, *peregrinari*,—WRÆC, *Peregrinus*—*Miser*;" and hence we have the English WRETCH, which the Etymologists understand, who remind us likewise of the Greek RAKISTES, (*Ρακιστης*, Dissector, Carptor;—*Mendax*, &c.) which the Lexicographers justly refer to RESSO, (*Ρησσω*, Frango,) where we have the form RK, as in the German RACHEN. The term WRETCHED might be

be expressed by a metaphorical application of any of the terms, belonging to this train of ideas, as 'The *Broken* up or down personage—' the personage *w=ORKed* down or to pieces, the *Vir miseriis* ' *Fractus—Exagitatus, EXERCITUS*;' and it would be idle to select a peculiar notion from this train of kindred ideas.

In the English WRACK and WRECK, A Ship-WRECK, &c., we have the idea of *Breaking* to pieces, such as we have seen in ^RESSO, ^REGNUO, and ^REGNUMI, (Ρησσω, Frango, rumpo;—Vehe-  
menter Ferio, Allido, Ρηγνυω, Ρηγνυμι, Frango,) where the breathing before the RT, &c. is lost. The Etymologists record under these English words the French *Varech*, the Swedish *Wrak*, the Islandic *Rek*. The Sea WRACK, with its parallel terms *Vrag*, (Dan.) *Vrac*, (Norman,) &c., may mean the *Vile*—WRETCHED plant—Vilior alga; or it may belong to the idea of *Agitation*, and mean the Plant *Driven* or *Thrown* upon the Shore. The Etymologists produce the Belgic *Wraecken*, Rejicere. The term WRACK, or RACK, To Torture, is nothing but another form of these words, signifying "*exERCere, Agitare, Infligere*." Lye has produced, under WRACK, "Torquere," the Saxon *Wræcan*, bearing this sense; and he has moreover added the Gothic terms *Gaurikan*, *Ulcisci*, and *Wrican*, *Persequi*, &c. &c. The interpretation of WRACK by *Torqueo* will remind us of WRITHE, WREATH, and WREST, which belong to the same idea of *Stirring—Turning*, or whirling up or about, &c. &c. *Torqueo* precisely corresponds in sense with these words; and it is explained in Robert Ainsworth, among other senses, by "To WRITHE, or WREATHE; to twist.—To "wind, or whirl about;—To RACK, torment, or torture.—To "WREST, to pervert, to distort." WREATH, in the sense of a Garland, is used in its most gentle meaning, To *turn about*; but in WRITHE, To WRITHE in Agony, it is applied in its most violent sense, to extreme *Agitation* in *Stirring* or *Turning about*. Skinner has justly referred WRATH, WROTH, and its parallel terms,

terms to WRITHE, &c.; and I have on a former occasion examined the word WRATH, and compared it with the Greek ERETHO, ERIS, ERID-os, &c. (Ερεθω, Ερις, Εριδος,) &c. &c. We shall all agree, that the sense conveyed by such terms would be most naturally derived from that of *Stirring up—Agitation*, &c. In Hebrew, ירט IRT, is "To turn aside, turn over;" and to this word Mr. Parkhurst has referred the English *Writhe, Wreath*, and with a *Quære* annexed, the Latin *Verto*. I have shewn, that *v=ERTO* means likewise to EARTH up, &c. &c. In WREST we see the idea of violent *Stirring* or *Turning about*, for the purpose of forcing asunder one thing from another. The Etymologists refer us, under WREATHE, WRITH, to the Saxon *Wreothian*, Obvolvere, or, as sometimes written, *Wræthian, Wrythan*, Torquere, *Wrida*, (Swedish,) &c.

Under WREST, they produce the Saxon *Awrestan, Wræstan*, Intorquere, the Belgic *Writseln*, Torquere, &c.; and from hence they refer us to *Wrench* and *Wring*, where the *n* is only an organical addition to the C and G, quasi *Wregch, Wrigg*. The English WRIST is referred by Skinner either to the Saxon WYRST, WYRREST, Carpus, or to the verb To WREST; "quia sc. vis illa, "quâ res extorquemus, in Carpo præcipue sita est, sed prius "præfero." We see, that WRIST and WYRST, &c. mean the strong part, able to WREST. The Etymologists, under *Wrench* and *Wring*, refer us to the Saxon *Wringan*, the Belgic *Wringhen*, the Danish *Vreng*, the German *Ausringen*, "et inde *Ring*en, "Luctari, nisi malles hoc," says Skinner, "à *Ring*, Circulus, "deflectere, quia sc. luctatores in corona seu Circulo spectatorum "vires experiuntur." We shall now understand, that the German *Ring*en, "To strive, struggle, *Wrestle*," &c., means to WRENCH about here and there. *Ring*, the Circle, means that which is *Wrung* or *Twisted* round, in its gentler sense. *Ring*, Circulus, has the same relation to *Wring*, that WREATH has

to WRITH. *Ring*, *Pulsare*, *Tinnire*, denotes the action of Striking, and the Noise belonging to the term of violence, *Wring*. Let us mark the word *WRESTle*, belonging to WREST.

The succeeding word in Skinner to *Wring* is WRINKLE, which seems to belong directly to *Wring*; and thus the *Wrinkled* countenance denotes the *Wrung—Distorted*—or Deformed countenance. *Ruga* is attached to the Element RG, under the same train of ideas, and denotes the *Rough—Rugged* Countenance. The Etymologists refer us, under the word *Wrinkle*, to the Saxon *Wrincl*, the Belgic *Wrinckel*, the German *Runtzel*, &c. *Wrinkle* is likewise explained by “Turbo, seu Cochlea marina,” which is so called, “à testæ Rugositate,” though it is not derived from *Wilk*, as some imagine. WRONG is that, which is *Wrung* or Perverted from the right course, as the Etymologists understand, who derive it from the Saxon *Wringan*; and they produce likewise the Saxon *Wrang*, Injuria, to which we must add *Wrenc*, Fraus, Dolus, &c. While I am examining this Saxon word in Lye’s Dictionary, I observe the Saxon term *Wring*, sc. *Eagas*. “Ictus oculi,” which means the *Wringing* or Turning about of the Eyes. In Junius, WRENCHES occurs as a term in Chaucer, which he explains by “Deceitful trickes, Fraudes,” &c., and which Lye properly refers to the Saxon *Wrenca*. The succeeding word in Junius is WRENN, “Regulus, Trochilus,” which he derives from the Saxon “Wræn, Lecherous.” In Saxon, WRENNA is a *Wren*, and *Wræne*, Libidinosus, Lascivus, *Wrænnes*, Lascivia. The *Wren*, the bird, may be derived from *Wræne*, Libidinosus, or the contrary order may have taken place. If *Wræne* be the original, it may be taken from the idea of *Exciting* or *Stirring up*, from which this sense of *Libido* is commonly borrowed. The *Wren*, however, may belong to this race of words, denoting *Twisting* or *Turning about*, precisely for the same reason, as its name in Greek, *Trochilos*, (τροχίλος,) belongs to *Trochos*, (τροχος, Rota,) the Wheel. The English *Wrangle*, Altercari, I conceive to be

be quasi *Wraggle*; and that it should be classed with these words, denoting *Agitation*, &c. The Etymologists produce under this term the English *Wrong*, the Islandic *Rangur*, *Rangligur*, *Iniquus*; and they remind us of the Greek *ERESKELEIN*, (*Ερεσκελειν*, *Cavillari*), where we see the true form. In *WRIGGLE* we have the same idea of *Agitation*, though applied to a different purpose; and here we see our Element *^RG*. The Etymologists justly remind us, under this word, of the Belgic *Writselen*, *Motitare*. In *WRESTLE*, as I before suggested, we again see the same notion; and this word is properly referred by Skinner and Junius to *Wræstlian*, *Wraxlian*, (Saxon,) the Belgic *Worstelen*, *Wrastelen*, *Wratselen*, and to the English *WREST*. In Saxon, *WRIXL* is *Vicis*, *vicissitudo*, &c., and *WRIXLAN*, and *WRIXLIAN*, *Permutare*, which sense of change must be referred to the same notion of *Agitation*, &c. The Latin *Luctor*, To *WRESTLE*, belongs to *Lutum*, with a similar metaphor of *Stirring up the Dirt*, &c. In the same column of my Saxon Dictionary, where *WRATH*, *Ira*,—*Vehementia*;—*Vehemens*, *Urgens*, *WRÆSTAN*, *Intorquere*, *intrudere*, *WRÆSTLIAN*, To *WRESTLE*, &c. occur, I find likewise the terms *Wræst*, *Firmus*, *Stabilis*, and *Wræste*, *Firmiter*. These words must all belong to each other, and this idea of *Firmness* and *Stability* must be attached to an action of *Violence*, as we see it in *WRESTING*, *WREATHING*, &c. This will be more fully explained, when I examine its parallel word *REST*; yet we cannot at present but understand, when we observe the term *ARREST*, that the idea of *REST* is unequivocally connected with an act of *Violence*. The terms belonging to our Element *^RT*, which are in the opening of Lye's Saxon Dictionary, where *Wrenc*, &c. occurs, relating to the idea of *Agitation*—of *HARROWING*—*Stirring up or about*—*Driving on or about*—*Plaguing*, *Persecuting*—*Destroying*, &c., are the following; the Gothic *WRIKAN*, *Persequi*; the Saxon *WRIGAN*, *Tendere*, *Conari*, *Niti*; *WRICAN*, *WREOGAN*, *Ulcisci*; *WREOTAN*, *Crepitare*, *Streptare*; *WREHTAN*,

WREHTAN, URGERE, Instare, Instigare, Inoltare, Allicere; WREGAN, Accusare, Insimulare, Deferre; WRECON, *Exercere*, Infligere, Ulcisci; WRECAN, Vindicare, Exulare; WRATHE, Vehementer, Graviter, Furiose; WRATHMOD, Iratus animo; WRATHLIC, Infestus, vehementer URGENS, WRATH; under which Lye refers us to WRÆTH, WRÆTHIAN, Munimen, Ligare, to WRÆTH, Ira, and the Gothic WRAKGA, Persecutio: This latter word is next to the Saxon WRANG, *Wrong*, Injuræ, (which I consider to be quasi *Wragg*, *Wrogg*.) and WRAXLIAN, To WRESTLE. The Saxon Scholar will not forget other words in that Language, bearing a similar idea, as WURTHIAN, Perire, *For-WURTHAN*, Perire, &c. *For-WYRCAN*, Perdere, from WYRCAN, Operari, WYRDAN, Corrumpere, Fœdare, Violare, Infringere. In the same opening of Lye's Dictionary, where *Wrikan*, &c. occurs, we have terms belonging to our Element, with a different meaning, as the Saxon WRIGAN, to *Rig*, Tegere, Induere, Vestire; WRIPAN, Fruticare, Germinare, Pullulare; *Wreon*, *Wryon*, Tegere, operire; *Wrætte*, Miraculum; WRÆTTE, *Veratrum*, Helleborus; the Gothic *Wraiua*, Curvus, and the Gothic WRATON, Ire, Iter facere. These latter terms seem remote from each other, and from the race of words which I am discussing; but a little consideration will unravel to us the mystery in which they are involved, and shew, that they all belong to our Element, under one of its senses.

In the Gothic WRATON, Ire, Iter Facere, we see simply the idea of 'TO EARTH, or Pass upon the EARTH.' Under another form of the Element, we have the same sense in the Greek ERCHOMAI, (*Ερχομαι*, Eo,) as I have before shewn; and in the explanatory word Iter, we see likewise our Radical, when the *r* has disappeared. The Gothic *Wraiua*, Curvus, will remind us of our English term *Wry*, or *Awry*, which I consider with the Etymologists to be quasi WRITHED, *Turned* or *Distorted* out of its course. The Etymologists likewise record the Greek *Roikos*,

(*Ρωμος*,

(*Πικρός*, *Curvus*,) and the Danish *Vrie*, *Inflectere*, *Torquere*. The Saxon *WRÆTTE*, *Miraculum*, *Mirandum opus*, seems to belong directly to *WREATH*, and to mean 'that which is finely *WREATHED* '—Done in fine, *Contortive* devices,' if I may so express it. If we were to say, that it meant 'Finely *WROUGHT* out,' we should nearly come to the same point, as '*WROUGHT* up' and '*WREATHED* up' belong to the same operation, and only differ from each other in their peculiar mode of application. The passage, which Lye produces, is the following. "Is thæs middangeard missenlicum  
 "wisum gewlitegad *WRÆTTUM* gefrætwað. Est hic orbis variis  
 "modis decoratus, mirandis operibus ornatus." The term *gefrætwað*, or *FRETTE*D, is drawn from the same spot, with nearly the same metaphor, as *WRÆTTE* in the sense of *WREATHED*. *Fretted* belongs to the sense of *Scratched* or *Stirred* up; and *WREATHED* belongs to that of *Stirred* up or about, or *Turned* up or about. Perhaps some may imagine, on seeing these terms together, that *Wrætte* and *Fret* must be referred to the same Radical; and if that such be the case, the form *FRD*, or *f-<sup>^</sup>RD*, must be referred to our Element *<sup>^</sup>RD*. This must be a subject of future investigation. The Saxon *WRÆTTE*, "*Veratrum*, Hel-  
 "leborus," should be directly referred to *WREATH*, *WRITHE*, 'To Twist, or Contort,' as denoting the *Twisting*—or *Contorting* Drug, a very proper source for the name of so Drastic a Medicine. Here again, if *WRÆTTE* be referred to *WROUGHT*, &c., we shall come to the same point, as it will then denote the Drug, which powerfully *WORKS*, as we express it, or, according to the same metaphor, is *Drastic*, or powerfully operative. It will be instantly granted, that the Latin *VERATRUM* is only another form of the Saxon *WRÆTTE*. Some think, that *VERATRUM* is so called, "quod  
 "*Vires* habeat;" and others, "quod mentem *Vertat*."

The terms *WRECAN*, or *RECAN*, *Enarrare*, *Exponere*, and *WRIGAN*, "To *Rig*, *Agere*, *induere*, *vestire*," as they are to be found

found under the form RG, shall be fully explained on a future occasion. We cannot doubt, however, that they belong to the same fundamental idea, existing in the words, by which they are surrounded, whatever peculiar turn of meaning these terms may have received. Lye explains *REcan* by “To *Reckon*, *Curare*, “*Solicitus esse*, I *Reck* not, I *ne Reck*, *Nihil Curo* ;” where we at once see, by the explanatory term *Solicitus*, which is derived from the idea of *Stirring up* the *Ground*, from what source *RECK*, &c. may be derived. We cannot but see too, how *WRIGan*, “To “Cover,” may be derived from the idea of *Stirring* or *Turning* up, over, &c. &c., when we consider its connexion with *WREATH*, ‘To turn up or over, To Twist, wind, or wrap over.’ A term, under the same form as *WRIGan*, *Tegere*, means “*Tendere*, con- “*tendere*, *niti*,” where we see the idea of *Excitement*. The action of *Stirring*, *Turning* up or over, necessarily includes in it the two effects of ‘Bringing or Drawing out,’ and of ‘Covering over;’ and hence it is, that *Appareo* and *Operio* are attached to each other. The term immediately preceding *Wrigan* is *WRIDan*, or, as it is oftener written, *WRITHian*, “*Fruticare*, *germinare*, *pullu- lare*,” which seems to belong to *WRIGan*, *WREATH*, &c., and to denote the *Covering* or *Cloathing* of trees, by the *budding—blossom- ing*, &c. The terms directly preceding *WRITHian*, *Fruticare*, &c., are *WRITHels*, *Fascia*, *Velamen*, and *WRITHan*, “To *WRITHE*, “*Ligare*,” &c. In the Saxon *Wreon*, *Wrijon*, “*Tegere*, *Operire*, “*Celare*, *Abscondere*, *Protegere*,” we have the form *WR*, which we may consider, if we please, as the simpler form of *Wrigan*, To *Rig*, *Tegere*, &c. Lye has justly referred us, under *Wreon*, to *WRIGan*. An adjacent word to the latter in Lye’s Dictionary, is *WRIGyls*, “*pro Hrægle*, *Vestis*, *velamentum*,” says our Lexi- cographer. The form most consonant with the origin of these words is *WRIGyls*, as derived from *WRIGan*. Lye has justly re- ferred it to *hRÆGLE*, the dress of Women called a *RAIL*. Skinner  
has

has properly produced the Saxon form *REGL*, where we have the intermediate step; and he has recorded likewise the Latin *Ralla*, which belongs to these terms.

To this race of words, denoting *Stirring up* — *Scratching up*, &c., we must refer *WRAY*, in the compound *Be=WRAY*, which Skinner explains by *Detegere*, and Nathan Bailey by “To reveal or discover a secret; also to Foul with ordure;” and in another article, by “To Betray, to discover.” Remote as the sense of the word appears to be from the original meaning, supposed in my Hypothesis; yet even the Etymologists have conducted us to this idea. Skinner refers *Bewray* to the Saxon *Bewregan*, *Wregan*, the Belgic *Wroeghen*, *Accusare*, *Prodere*, *deferre*; and Lye gives us a similar origin, with the following explanation: “*Turbatæ Vellicantisque conscientiæ stimulis prodere seipsum.*” We cannot but see, that the sense of ‘Discovery’ or ‘Detection,’ which *Be=WRAY* conveys, is commonly connected with an idea of *Exagitation—Vellication*, self-compunction, by which that ‘Detection’ is produced or attended, as “To *Be=WRAY* his own shame.”—“And not *Be=WRAY* thy treason with a blush,” (*Shaksp.*) &c. &c. Thus, then, *Be=WRAY* means, in its original sense, ‘*Quasi Exagitando, Vellicando, Urgendo, &c. Prodere, vel Arguere,*’ and afterwards ‘*Prodere, Detegere,*’ in general. I have selected the term *ARGUERE*, “To shew, to declare,—to accuse, reprehend,” as precisely corresponding with the metaphor conveyed by *Be=WRAY*. I have shewn, that *ARGUO* belongs to our Radical *^RG*, under the same train of ideas; and that it is only another form of *URGeo*, &c.—(*URGES—ligonibus arva,*) where we are at once brought to the original action, and the metaphorical application. *ARGUERE* means ‘*Quasi UR—GENDO, Exagitando, probare, monstrare, detegere.*’—The term *Be=WRAY* is said to signify “To foul with ordure,” which does not seem directly to belong to the sense of the words, which I am  
here

here unfolding. If the term has really this meaning, we must recur to the original idea, supposed in my Hypothesis; namely, that these words are derived from the action of *Stirring up Dirt*. We see, that Lye has used *Turbantis* in his explanation of the word; and thus, if the interpretation of "Foul with ordure" should be just, we might explain the word *Be-WRAY* by 'Tur-  
'bare, Turpare, Turbando Exagitare, Vellicare,—Turbando, et 'Exagitando Prodere.' Perhaps, however, the meaning of the Proverb, on which this sense is apparently founded, has been mistaken. The proverb runs thus: "It is an ill bird, that *Be-WRAYS* its own nest;" which may mean only, that it is an ill bird, which is so much its own enemy, as to *Discover* or *Betray* its own nest, 'Mala est avis, quæ quasi semet ipsam *Exagitando, Accusando, &c.* suum nidum *Prodit.*' I believe, that the Proverb sometimes runs, "It is a *Foul* bird, which *Be-WRAYS* its own nest;" where the equivocal word *Foul* would contribute to affix the sense of 'Fouling with ordure,' to the term *Be-WRAY*.—We perceive, in the y of *WRAY*, that it has been directly taken from a word under the form ^RG.

Though *WRAY*, considered by itself, agrees in its fundamental idea with the race of words which I am now unfolding; yet the combination of *Be-WRAY* does not accord in its turn of meaning with combinations apparently of the same kind, as they are explained by our Lexicographers. The Saxon *Bewregan*, recorded by Skinner, I do not find in Lye's Dictionary; though he produces the compound *Be-Wreon*, which he explains by "Operire, "Tegere," where we have a sense opposite to that conveyed by *Be-WRAY*. The compound *Be-Wreon* has the same sense as the simple term *Wreon, Wryon*, "Tegere, Operire;" and this will shew us, that *Be-WRAY* is not a compound, in which the *Be* has a negative sense, quasi 'To *Un—or Dis-Cover,*' as some might naturally suppose. This sense has been obtained, we see, by a  
very

very different process.—The action of *Covering*, I must again observe, is inseparably connected with that of *Stirring up* or *about—Turning up—about* or *over*; and perhaps the Saxon Scholar may discover, that *Be=WREON* at once means *Aperire* and *Operire*, or *Eruere* and *Obrugere*. The term *WREON* has, according to the confession of the Etymologists, &c., this double sense. Though Lye in his Saxon Dictionary assigns only to *WREON* the sense of “Tegere, Operire,” &c.; yet, in his Edition of Junius, under “*WRIE, WRIEN, Tegere, Velare*,” we have as parallels, “*WREON, Wryon, Wrigan. item Prodere*,” where we see the other sense *Prodere*, as well as *Tegere*. Thus, then, we may safely explain *WREON* by *Eruere, Vertere, Eruendo, vel Prodere vel Tegere*. In Scotch, the term *WRIE* signifies at once “To Twist,” and “To Cover, to conceal,” as Dr. Jamieson explains it, though he has placed the word with these senses in separate articles. Thus we see, that the Saxon *Wreon* is, in fact, nothing but our English ‘To *WRY*, or *AWRY*,’ if I may so say, ‘To *Turn*, ‘or *Pervert*, *Eruere*, vel *Vertere* ;’ and Dr. Jamieson has accordingly an article, *Be=WRY*, which he explains by “To *Pervert*, or *Distort*.” In “*VEER round*,” *VIRer*, (Fr.) *En-VIRON*, *En-VIRONner*, (Fr.) we see the same idea of *Turning* or *WRYing*, if I may so say. Let us mark the *WRY* and the *VER*, corresponding with each other; and again, in another state, *VERTO* and *WREATH*. The term adjacent to this Latin word *VERGO* probably only means ‘To *Turn* or *Bend—downwards* ;’ and in *VERGE*—the *VERGE* of a Court, we have the *En-VIRONS*. In some tenses of *Be=WREON*, the form *^RG* is assumed, as *Be-WREOGEN*, *Be-WRIGEN*, *Be-WROGEN*, *Tectus*; *Be-WRUGE*, *Protexisti*.

In the Poems attributed to Rowley, the term *Enrone* occurs, and seems to mean the same as ‘Unsheathe.’

“Thus I *Enrone* mie anlace; go thou shethe,

“I’ll potte ytt ne ynn place, tyll ytte ys sycke wythe deathe.” (*Ella*, p. 660.)

Dean Milles imagines, that *Enrone* is "perhaps *Enwryne*, from "*Wreon*, To Display, Draw out." Here, we see, Dean Milles has given the same sense to *Wreon*, *Prodere*, "To Display," which I have supposed; and in the phrase *Draw out*, corresponding in sense with *Eruere*, he has brought us to the metaphorical application, which my Hypothesis supposes. With these two senses, annexed to the term *WREON*, of *Prodere* and *Tegere*, we cannot well decide, which of these senses is applied in *En-Rhone* and *En-Wryne*, if these words signify to *Unsheath*. The words may denote what Dean Milles supposes, or the *En* may be negative, and the meaning may be 'Un-Cover,' or 'Un-Sheath.'

In the same Poems, the term *Y=WRINDE* is considered to mean in three passages *Hid* or *Covered*; yet in two other passages, *Y-WRINDE* and *Y-WREENE* unequivocally mean *Dis-closed*. The term *Y-WREEN* signifies, likewise, in two passages, *Covered*; but the words *Be-WREEN*, *Be-WRYNE*, &c. mean, in a variety of passages, "Express, declare, display." In one place, *Y=WRYNDE*, *Covered*, seems to mean the same as *en-VIRONED*.

"Or bee the erthe with lyghte or merke Y-WRYNDE. (*St. of W. C. v. 34.*)

In another place, *Y-WRYNDE* seems to signify *Kept off*, or, as explained under the original turn of meaning annexed to the word, *Cast out—off—or away*, just as *Expello* signifies to *Cast out—or away*;—and as the kindred term *ERVO*, (*Equo*, *Traho*, *Custodio*, *Vito*,) denotes at once 'To Draw out, or Cast out or 'off,—To *Keep off, from*,' &c. The term *Eruere*, 'To *Rout out*,' has the same idea, though it expresses the sense in a stronger manner. In the Song of the Minstrels, the prudent damsel says to her Lover,

"But manne, hee moste bee YWRYNDE,  
"Tylle syr preeste make on of two."

Thus, then, if such senses should be readily annexed to the terms which I have produced, and if *Be-WRAY* does indeed signify

"To

“To *Befoul*,” their force and spirit may be explained in the following manner. “To Cast, Throw, Draw, Turn up, out, off, away, aside, over, about, &c.; as the Dirt of the *Earth*, &c.” 1. To Bedaub, to Befoul, Bespatter. 2. To Cast, Throw up, out, &c., so as ‘To *Produce, Bring forth, Display, Betray,*’ &c. &c. 3. To Cast, Turn, or Throw about, or over, so as ‘To *Cover, Conceal,*’ &c. 4. To Cast off, out, away, &c., so as ‘To *Keep off, Separate,*’ &c. 5. To Turn up, over, or round about, so as ‘To encompass or *En-Viron.*’ To Turn aside, “To make *WRY* or *aWRY*.” I have applied considerable diligence in endeavouring to trace the various meanings, which are annexed to these words, as they have caused great difficulty and embarrassment. It is for want of such arranged explanations, that all our difficulties in Language have arisen.

In Junius, we have the term *WROOTE*, which he explains by “*Suffodere, vel subigere humum Rostro, Humum Rostro Vertere*” “*instar suis,*” and which he properly refers to *Root, Radix*, and to *Root*, “To *Root* as swine do,” to the Saxon *Wrotan*, *Subigere*, to the Belgic *Wroeten*; and Lye likewise records the Islandic *Rota*. We perceive, that *^ROOT, ^RADIX,—ROOT* up, or *^Rout* up, all belong to this race of words. In the preceding column of Junius is our familiar word *WRITE*, which, we shall instantly agree, originally signified ‘To *WROOTE, ^Root*—or ‘*Scratch* up a surface, as some Etymologists acknowledge. We know, that *Exaro*, To *WRITE*, belongs to the same metaphor of Turning up, or *Ploughing up* the Ground. I shall shew in a future Volume, and the Etymologists allow the coincidence, that the Greek *Grafo*, (*Γραφω*, *Scribo*,) and the Latin *Scribo*, belong to *Grave—EnGrave—Graban*, (Goth. *Fodere*.) Under *WRITE*, the Etymologists refer us to the parallel terms in other Languages, as the Saxon *Awritan, Writan*, the Gothic *Wruta*, and the Islandic and Runic *Rita*; and though some refer these words

to

to Πῦρον, Dictum, yet Skinner justly observes, "Mallem deducere  
 " ab A. S. *Wrotan*, Belg. *Wroeten*, Terram Suffodere, Versare, fere  
 " ut Lat. *Exarare*, ab *Arando*; qui enim scribit chartam quasi  
 " *Arat et Fodit*." Rostrum is the Rooter up; and accordingly  
 we find, that the preceding term to *Wrotan*, "To Root, Subigere,  
 " *Rostro versare*," in Lye's Saxon Dictionary, is *WROT*, "Ele-  
 " phantis Promuscis." Again, we mark the explanatory term  
*VERSARE*, or *VERTERE*, belonging to these words, as I have had  
 perpetual occasion to observe. In the same opening of Lye's  
 Dictionary, where these words are found, are the following, be-  
 longing to our Element, *WRYHTA*, A *WRIGHT*, Opifex, i. q.  
*WYRHTA*, *WROHT*, Accusatio, (Sax.) *WROHS*, (Goth.) Accusatio;  
*WROHJan*, (Goth.) Accusare; *WRITS*, (Goth.) Litera; *VROT*,  
*Proboscis*; *WRITHan*, To *WREATH*; *WRIXL*, Vicis, Vicissitudo,  
*Alternatio*, *reciprocatio*; *WRIXLan*, *Permutare*, &c., which I have  
 before produced. In the same opening I find *WRITH*, *Uncia*,  
 which belongs to *WRITHA*, *Lorum*, and *WRITHian*, "To *WREATH*,  
 " or *Confine*, *Ligare*," &c., as *Uncia* belongs to a race signifying  
 to *Confine*, *Uncus*, *Hank*, &c., whatever be the precise idea from  
 which these terms are derived. In the same column I find the  
 Gothic *WRITHus*, *GreX*; and we have likewise the Saxon *WRÆTH*,  
*GreX*, which perhaps directly belong to the idea annexed to  
*WRÆTH*, *WREATH*, *Ligamentum*, *Fascia*; as a set of animals  
*WREATHED* or *Confined* together in one spot, company, &c. They  
 may belong however to *HERD*, and may be derived from the idea  
 of *Spoil* or *Plunder*. The *HERDS*-Man might be the *Plunderer*,  
 and afterwards the *Keeper of Cattle*, and then a *Keeper* in  
 general. In the same page of Lye's Dictionary with *HERGian*,  
 To *Harrow*, *Vastare*, we have "*HERGE*, *Turma*;—*Prædatores*—  
 " *Depopulatio*." The Saxon *HERD*, "*HERD*, *GreX*, *Armentum*," is  
 in the same column with *HERE*, *Exercitus*, *Turma*, *Cohors*. Hence  
 we have *HERR*, *Master*, (Germ.) *HERus*, originally denoting, as  
 I imagine,

I imagine, the *HARROWER*, *Plunderer*. On this derivation I finally repose, as on such an Hypothesis we shall find every thing uniform and consistent\*.

\* Though the form of the Element <sup>^</sup>RT, &c. v-<sup>^</sup>RT, &c. &c. is now the peculiar object of my discussion, yet it is necessary for us to understand the mode, in which the forms <sup>^</sup>R and v-<sup>^</sup>R are related to these, and how indissolubly they are entangled with each other in their points of union. We shall from hence see, how the forms v, b, &c. <sup>^</sup>R, <sup>^</sup>RT, &c., or VR, BR, &c. VRT, &c. BRT, &c., are connected likewise with our Element <sup>^</sup>R, <sup>^</sup>RT, &c.; though, when once generated, they may be considered as constituting distinct Radicals, and they will be accordingly fully unfolded in a separate Work. As these forms do not belong to the general tenor of these discussions, they will be examined in a separate Note. Among the terms in Latin, in which VER appears, as constituting the word, or beginning it, which are to be referred to the Element <sup>^</sup>R, v-<sup>^</sup>R, under the train of ideas now unfolding, which VERRO may justly represent, are VER, VEReor, VERetrum, VERu, VERter, VERres, VERRucca, VERRunca, VERTO, VERgo, VERmis, VERpa, or VERpus, VERber, VERus. The VER, v-ER, EAR, EER, (Eæ, Ver, Hæ, Ver; Diluculum,) belong to the idea of *Stirring up*, *Raising* or *Rising up*, for a similar reason, as the *Spring Time* conveys the sense of *Rising* or *Springing up*. The term EER, (Hæ, Diluculum,) means the Morning, from the same idea of *Rising*; and hence we have AUR=ORA. The Element <sup>^</sup>R is doubled to express the idea more strongly, as in OR=ORO, (Ορεω, Con-cito.) The simpler form is seen in Oro, (Ορεω,) which is nothing but 'To ERA,' (Ερεω,) 'To Stir up the ERA, Arare,' &c. &c. The OR, in ORior, belongs to the same idea; and perhaps we may imagine, that it has assumed the Passive form OR-IOR, from having the Element doubled. In VER-BERO we have quasi VER-VER, or VERRO-VERRO, for the same reason of adding to the force of the idea expressed. VERres, the Boar Pig, is the animal, "qui terram VERRIT," as the Etymologists suppose; BOAR is only another form of VERres, where we have the Element BR. The VER, in VERpa, VERetrum, and VERu, has a similar idea, and means "Id quod VERRIT, Fodit," &c. VEReor, To be in Fear, is quasi VERRor. Fear is only another form of VEReor. We see how FEAR connects itself with FRET. The FERret, the Scratcher up of the Ground, attaches itself directly to FRET, as the vi-VERra does to VERRO. We here see, how the Element <sup>^</sup>R passes from VR into BR, FR, and how the T is added under the form FR, so as to become FRT, as it is added to <sup>^</sup>R, so as to become <sup>^</sup>RT. All this is done without error and confusion; and we see, moreover, at once the general relation, existing between all these forms, clear and distinct, as well as the peculiar relation, by which the words under each form are more particularly attached to each other.

The VERRuca, the Wart, VERRucosus, "Full of Warts, tumps, or hillocks," &c., are acknowledged to belong to VERRO, and to mean the Terra, quæ sursum VERRitur. The corresponding term WART, with its parallels Weart, Wartze, Weer, (Sax. Germ. Belg.)

Belg.) &c., attaches itself to words of the same idea in the Teutonic Dialects. In Scotch, WART or WARD means "A tumulus or mound thrown up on high ground, "in the Orkney and Shetland islands, for the purpose of conveying intelligence." Here we have the *Tumulus* or *Tump* of EARTH, corresponding with the interpretation of *Verrucosus*; and in the phrase *Thrown-up*, we have the very metaphor, from which I have supposed the term to be derived. The idea of the Crawling or Creeping animal, as VER-mis, I find to be commonly derived from the idea of *Scratching up the Ground*. 'I shall prove, that *Creep* belongs to *Scrape*, &c. &c.; and we have seen, that ARANA, the Spider, and ARANAR, To Scratch, are connected with each other for the same reason. The Etymologists have justly referred v-ER-mis to ER-po, (Ερπον,) Repo. I have some reason to imagine, that the form ^RM, ^RP, &c., or ^Rm, ^Rp, &c., is connected with ^R, just as ^RT, &c. ^Rt, &c. is with ^R; and that from hence we have the form RP, as we have that of RT. Thus we see, how Repo is connected with Erpo, (Ερπον.) This, however, is a point of Hypothesis; and the Element RM, RP, &c., when once existing, may be considered as a separate Element, just as RT is. To Vermis belongs Worm, with its parallels Wyrn, (Sax.) Orm, (Dan.) &c. Hence our name ORME is derived. We see, in VERpa, the form ^Rp. In the English term WARP, and its parallels WERfen, (Germ.) "To throw, cast or fling a thing some-whither," as my Lexicographer explains it, we have the idea of *Stirring up*—VERrendi, supposed in my Hypothesis; but in the Mould-WARP, Animal, quod Terram in tumulos VERRit, we are brought to the very action. In considering the terms WREon, WRIE, and its parallels, VRIE, (Danish,) Inflectere, Torquere, we cannot but note other Latin terms, belonging to the Element v-^R, as VIERE, "To bind with Twigs, To hoop," &c., which means, we see, "To Turn about, "or round, to Wind round with twigs," &c. Vietor, Vietus, are supposed to be derived from this word, by the analogy of the Language. When Vietus is applied to a Person "Bowling or stooping with age," as my Lexicographer explains it, "Vetus, "Vietus, Vaternus," we cannot but mark, how this term connects itself with Vetus, &c.; and thus we see, how by the most natural process words, which appear most unlike, may belong to each other. This however must be more fully examined in a future Work. We see, likewise, how the Latin VARus, which means in one sense 'Crooked,' and in another 'Various,' &c., belongs to WRIE, VRIE, &c., and how this brings us to Varius, VARIO, VARIOus, &c. &c. The Latin VARIare means nothing but To Stir about, To Scratch about here and there; and hence it is applied to *Scratches—Marks, Specks*, commonly of a foul kind, as VARI, "Pits, or marks, made by the "small-pox or measles." VARIO is explained in the first sense by R. Ainsworth, "To Draw with, or be of, divers colours; to mix, to Streak;" where, in the terms Draw and Streak—To Draw Streaks, we are brought to the original idea of *Scratching upon a Surface*. Let us mark the term Divers, which will shew how VER-to, sus, VARIO, coincide in idea with each other, as they, in fact, both mean 'To Turn up or 'about—here and there.' From the phrase Variare Virgis, we might conjecture, that the VIR-ga was related to VARIO, as denoting the *Streak—Line*, and hence the Rod. I have before supposed, that v-IRGA belongs to the EARTH, as denoting the appropriate Spot of Ground. Perhaps the Reader may imagine, that when we

have

have brought a term to the Spot, from which it is originally taken, the purposes of Etymology are performed, and that any further attempt to adjust its origin is an unnecessary minuteness. Still, however, as I am desirous to attain as much precision as the case will admit, I have proposed to the consideration of the Reader this idea.—R. Ainsworth explains *VIRga*, in one sense, by a “Streak,” which brings us, we see, to the idea conveyed by *VARIO*. When *Virga* relates to a Piece or Measure of Land, it is in the same sense, as when we talk of a *Strip* of Land, which belongs to the *Stripe*, the *Stroke* or *Streak*. I shall shew, that *Rod* belongs to *Radius*, the *Streak*, or *Stripe*, for the same reason; and that from hence we have *Rood*, the *Stripe* of Land.

While I am examining this word *VIR-ga*, I cast my eyes on *VIR*, *VIREO*, *VIRIDIS*, *VIRAGO*, *VIRGO*, *VIREs*, *VIRUS*, where the *VIR* in these words contains the same fundamental idea. The sense of *Power* and *Strength* is derived originally, as I imagine, from the Metaphor of *Stirring up* with *force* and *violence*. Hence we have the *Strong man*—*Person*—and *Strength* in general, *VIR*, *VIRUS*, *VIREs*. What is *Green* and *Flourishing* means only what is *Lusty* and *Strong*; and hence we have *VIREO*, *VIRIDIS*. R. Ainsworth explains *VIREO*, in one sense, “To be lusty and *Strong*.” The *VIRgo* belongs to *VIRago*, and to *VIR*; and in Celtic these words appear under the form *GU-R*, as *Gur*, *Gureg*, *Man*, *Woman*, &c.; and sometimes we have the form *FR*, as *Fear*, *Frag*. Hence we have the Teutonic *Frau*, in the simpler state, as *Vira*. We cannot but see, how *VIRTUS* belongs to *Vir*, &c.; and I have shewn, that *v-IRTUS*, *v-IRTUS*, and *ARETE*, *ARETE*, (*AETERN*), denote the *Quality* of any thing, as attached to the *Stirred up* or *Cultivated ERA*, (*Ega*), or *EARTH*.

The Latin *VERUS* belongs to such terms as the German *WAHR*, “True, certain, sure,” as I before observed, which connects itself with the race of words denoting *Defence*—*Security*, &c. &c., under the forms *WR*, *WRd*, *WRn*, &c. *WR*, *WRd*, *WRn*, &c., as *aWARE*, *WARY*, *WARREN*, *WARRANT*, *WARN*, *WARD*, *g-UARD*, &c. &c., produced in a former page, (55.) I have supposed, that all these words belong to the *EARTH*, as the peculiar and appropriate spot, Enclosed for the purpose of *Protection* and *Defence*. Perhaps, however, these terms for *Defence* may be derived from actions of *Violence*, under the idea of *Driving away*—*off*, *Routing*, &c. &c., and may therefore belong to the *ERA*, *EAR-th*, *EARTH*, considered as in a state of *Agitation*, in the sense of ‘To *HARROW*—To *HARRY*, *HERgian*, *Vastare*, *Spoliare*, *Prædas agere*,’ &c. I must own, that on the maturest deliberation I am inclined to this idea: yet I have justly arranged these words, denoting *Security*, in a separate portion of my *Work*, as generally representing a vein of meaning, in which no idea of *Violent* action or *Agitation* was manifest. If this idea should be just, we see how *VERUS*, What is *True*—*Sure*—or *Secure*, may belong to such terms which express *Violent actions*, *Driving off*—*Sweeping off*, or *Away*, &c., as *VERRO*. We shall perceive, under this notion, how *WARY*, *WARD*, &c. agree in sense with the race now under discussion, with which they seem to be altogether entangled. In the phrases “To *WARN* a person off your Land”—“To *WARD* off a blow,” we see how the sense of *Driving off* is connected with that of *Defence*. The very term *Defendo* means in the first sense, as R. Ainsworth explains it, “To *Strike*, or *Keep off*, *out*, or *away*,” and in another sense

we have, "To avouch a thing, to maintain and stand to it;" from whence we see how we pass at once to the sense of *VERUS*, To a*VER*, or *Avouch* as *True*.

This union of ideas between *Defence* and *Driving away* is perpetual, and it is particularly conspicuous in many of the terms belonging to the race of words now before us. Thus, *WERgan* is 'Defendere,' and likewise 'Prohibere, *Arcere*;' and *WERgean* means 'Maledicere,' where we see the violent sense of *Driving away*. Let us mark the term *Arcere*, another of these words.—The term between *WER*, the *Wear*, and *WERan*, Tueri, in Lye's Dictionary, is *WER*, *War*, Bellum; and in the same column we have *WER*, *WARY*, and *WER*, *Vir*, and *WER*, *Capitis redemptio*. We shall now see how *WER*, belonging to the Latin *VIR*, and *WAR*, Bellum, are attached to the same idea, and mean the *Harrowing* and *Harrower*. We know, that *WAR* and *GUERRE* have passed into each other, as *VIR*, *WER*, and *GUR*, &c. (Celt.) have done. In Dr. Jamieson's Scotch Dictionary, we have *WER*, *WERE*, To Defend, to *Guard*; *WERE*=*Wall*, A Defence; *WER*, *WAR*, *Aware*, *Wary*; and in the same opening of his Dictionary we have *WERdie*, The feeblest bird in a nest; *WERE*, *WER*, &c. Doubt, hesitation, Apprehension, *Fear*; and *WERE*, *WER*, &c. *WAR*; and To *WERY*, *WERRY*, &c. "To Strangle,—To *WORRY*;" *WERY*, Cross, Vexatious, &c.; where the same fundamental idea exists. The sense of Doubt—*Fear*, is derived from the idea of being *Agitated*—*WORRIED*, &c.; and the Etymologists have accordingly seen, that it has some relation to *War*. Let us mark the term *WORRY*, belonging to these words. Dr. Jamieson seems unconscious of the affinity of these Scotch words to each other, and appears to have referred each of them to different origins. In the same opening we have *WERk*, To *Ache*, and *WERk*, To *Work*. To *WERE*, signifying Doubt, Apprehension, belongs the compound *Den*=*WERE* in old English. It occurs in the Poems attributed to Rowley, and from its manifest sense is justly explained by Chatterton, "Doubt—Tremour." *WERRY*, To Strangle, appears again in Scotch under the form *WYRRIE*; and in the same opening of Dr. Jamieson's Dictionary, where this last word occurs, we have *WIR*, An *Arrow*; where let us mark *ARROW*, belonging to the same idea of a *Violent action*, with *motion* and *noise*; To *WYR*, To sling down—*WYRock*, a sort of corn in the foot; i. e. the Annoyer, *WIRRY-Cow*, a Bug Bear—*WYRRY-Hen*, applied to the idea of a Destructive creature. Let us here remember our term *WHUR*, "The fluttering of Partridges and Pheasants, "as they rise," says N. Bailey; who produces, in the succeeding article, "*WHUR*, To "snarl as a Dog does." The *WHURRING* Pheasant will shew us, that *WYR*, the *ARROW*, conveys the idea of *Noise*—with that of *Violent Agitation*.—These terms will sufficiently shew the fundamental idea annexed to the Element *WR*, and will lead us to conclude, I imagine, that the words for *Defence* are involved in the same notion. But the Etymologists themselves have directly brought us to this idea. Dr. Jamieson, under "To *WER*, &c., To Defend, to *Guard*," produces a long list of the acknowledged parallel terms, *Waerian*, &c. (Sax.) &c. &c.—Moes G. "*WAR-jan*. To Forbid;" and he adds "Ihre has observed, that, in most Languages, 'these two ideas of *Prohibition* and *Defence* have been conjoined, the same words being used for expressing "both.' And indeed, what is a *Prohibition* but the *Defence* of some object in a particular way; by the interposition of the authority of him who claims a right to

"forbid

"forbid the use of it to others; the *Prohibition* being generally enforced by a "certain penalty? Hence *WARD*, *Custodia*, *GUARD*."—We shall now understand, how such terms as the Greek *ERKOS*, (*ἔρκος*, Septum,) *ERUKO*, (*ἐρυναι*, Inhibeo,) *EIRGO*, (*ἐργον*, Includo,) *ERETUB*, (*ἐρετυν*, Inhibeo,) *AREGO*, (*ἀρηναι*, Auxilior,) *ARKEO*, (*ἀρηναι*, Propulso, Auxilior,) &c., in which latter word we see the idea of *Driving off*, connect themselves with the terms of Violence, *ERRIKO*, (*ἐρυναι*, Frango,) *ERIKO*, (*ἐρυναι*, Frango,) *EREIDO*, (*ἐρυναι*, Ingruo,) &c. &c., which are produced in former parts of this Work, (p. 76, &c.—385, &c.)—Though all this is, I imagine, justly conceived as to the original idea annexed to these words; yet we know, that many of them afterwards signified an *Enclosure*, simply, without any reference to their primitive notion; and therefore they have been justly examined in a separate portion of my Work.

In *Lye*, we have in different articles, succeeding each other, *WERIAN*, *WERIGAN*, *Defendere*; *WERTIAN*, i. q. *WARIAN*, *Cavere*; *WERIAN*, *To WEARY*, *Fatigare*, *Conterere*, which, we see, have the same fundamental idea of some action more or less Violent, of *Annoying*, *Destroying*, &c. &c. We here perceive the origin of our word *WEARY*, whose primitive idea is well-expressed by *Conterere*. I shall shew, that *Tero* belongs to *Terra*, for the same reason. In the sense of *WERIAN*, *Gerere*, we see the origin of our term *WEAR*, the primitive idea of which appears in the phrase "To *WEAR* and "Tear." We know, that *WEAR* sometimes signifies, in a simple sense, *Gerere*—"To "WEAR cloaths;" yet, in the passive signification, when we talk of "Cloaths "WORN out," we again see the original notion. Thus we see, that "To *WEARY* "a person," is nothing but "To *WEAR* or *Tear* him;" and thus the Commentators on Shakespeare need not disturb themselves with efforts at *emendation*, as they call it, when they change *Wearing* into *Wearying*, as in the following passage; "WEARING thy "hearer in thy mistress' praise." The Etymologists understand the union of *WEAR* and *WEARY*. While I am examining these words in *Lye's Dictionary*, I cast my eyes on *WERSE*, *WERST*, *WORSE*, *WORST*, which, as we see, belong to the same idea. In the phrase "To be *WORSTED* in a battle," &c. we see the original idea of being *ROUTED*, &c. The word then passes into the sense of the *Vile* object, *WIRESTA*, *WORST*, *Pessimus*, &c.; and hence we have the *WORSTED* Stocking, as applied to the Stocking with the *Vile*, *Coarse Thread*. The Etymologists derive it from *Worsted*, a Town in Norfolk. I find in the same column of Junius, with *Worse*, the term *WORRY*, *Vexare*, where we unequivocally see the original idea annexed to these words; and *WORT*, *Mustea cerevisia*. Next to *WERST*, *Worst*, in *Lye's Saxon Dictionary*, we have, in separate Articles, *WERT*, *Mustum*, and *WERTS*, *WORTS*, *Herba*.—The term *WORT*, *Herba*, with its parallels, *Wyrt*, &c. (*Sax.*) *Urt*, *Ort*, (*Dan.* and *Swed.*) *Wurzel*, (*Germ.*) *Radix*, &c. &c., denoting a Herb, *Root*, &c., we should naturally conceive to mean simply the Production of the *EARTH*, as I before observed, (page 52); yet we cannot but note, how the terms, parallel or related to these words, *RADIX*, *Root*, belong to the idea of being *Rooted* or *Routed* up; and such perhaps is the notion annexed to *WORT*, &c. *WORT*, *Mustum*, as I before observed, means the Liquid fresh from the *WORT* or Vegetable, from which it is made. Our

familiar

familiar name *Warton* is derived from the *Warton*, *Wyr-Tun*, "Herbarium septum, "Hortus," as I before remarked. The term *WEED* may directly belong to *WORT*; but if it does not, it is assuredly derived from the idea of *Eradicating*, or *Scratching* up a Surface. We see its true sense in the use of the verb *To WEED*, *To Root* up; and the meaning of *Dress*, which it bears, is precisely for the reason, that *Dress* is at once applied to Cloathing, and to the clearing out of *Ground*—*To Dress* a Garden, &c. &c.

In Junius, *WARIE* is produced, as a term in Chaucer and Gawin Douglas, for "Execrari, Detestare;" and he justly refers it to the Saxon *Wyrgean*, *Wirian*, &c. *Maledicere*; and Lye records the Gothic *Wargjan*, *Damnare*. Lye has an article, adjacent to this,—"*WARE* one's Money, *Pecuniam impendere*," which belongs to *WEAR*, *To Waste* away. Again, Junius has *WARRY*, as used likewise by Chaucer, which he explains by "*Errare*," and refers to the Saxon *Worian*, bearing the same meaning. Lye records *Vargus*, *Bargus*, *Latro*; the Islandic *Vargur*; which he refers to the Gothic *Wargjan*, *Vargus*, &c., where we pass into the form *BRG*. The preceding word in the Lexicon of Junius is a term produced by Lye, *WARROK*, *WARROKS*, and explained by "*Jumentum*," which may mean the animal "*Labore Fatigatum, Vexatum*." It is used too, as Lye tells us, "*De cane ringenti rabi-doque*," in which sense it manifestly coincides with the words before us, *WORRY*, &c. &c.; and thus the *Jumentum* and the Mad dog will mean the animal *WORRIED*, or *WORN* down by labour, and the *Worrying* animal. He refers us, however, to the Swedish *Warok*, and the Islandic *Varok*, which, as he says, mean "*Jumentum arandum tempore Verno; quod componitur ex Var—Ver, et Ox, Bos*."



Terms expressing what is *Grating*—*Rough*—**HARSH**—**HIRSUTE**, &c., connected with the idea of *Grating* upon or *Scratching* upon the **EARTH**, or relating to the **EARTH**, as being in this *Grated*—*Scratched* state.

**HARSH**, **HARSK**. (Eng. Dan.)  
**HIRTUS**, **HIRSUTUS**, **IRTO**, **IRSUTO**,  
**ERTO**. (Lat. Ital.)  
**HARD**, **HART**, &c. (Eng. Germ.)  
**HEURTER**, **HURTLE**. (Fr. Eng.)  
 The Violent, *Harsh*, or *Hard*  
 collision of objects.  
**HURTLE Berry**, (English,) The  
 Berry upon Rough Plants.  
**HURDE**, **HURDLE**. (Germ. Eng.)  
 The *Grate*, *Crates*.  
**HURST**. (Scotch, &c.) A Rough

Crag-like spot, a Wood of  
 Rough brakes.

**HIRSE**, **HERSE**. (Eng. Germ.) A  
 Grain or *Grit*-like substance.

**HOUDER**. (Fr.) To *Rough* cast.

**HIRCUS**. (Latin,) The *Hirsute*  
 Animal.

**ERUGGOS**. (Greek,) The Rough  
 Goat's Beard.

**ERIC-e, a**. (Greek, Latin,) The  
 Rough Prickly plant.

**ERICIUS**, **HORTS**, **IRCIING**, **ERSCEN**,  
**HERISSON**, **URCHIN**, &c. (Lat.  
 Belg. Sax. Fr. Eng.) The  
 Hedge-Hog.

**HERISSER**—**HERSE**. (Fr.) To  
 stand an end, as bristles, &c.  
 The *Harrow*.

**URSUS**, **ARKTOS**, **ARTH**, **ORS**,  
 &c. &c. (Lat. Gr. Welsh,  
 Corn.) The Bear, the *Hirsute*  
 animal.

**I**N this article I shall first produce a race of words, which denote what is **HARSH** or *Grating* to the touch, &c., or in its effect; and hence, what is **HIRSUTE** or *Rough* in general, as to form, appearance, &c., and which, I imagine, are connected with the idea of *Grating* upon,—*Scratching* up—*Vellicating*, **HARROWING** up—the surface of the **EARTH**. I shall then produce a race of words, which

which relate to the HARSH Noise, or to *Noise* in general; and which, as I suppose, are directly connected with the *Noise* made in this action, or, if I may so express it, with the *Grating* or *Scratching* Noise, made by objects *Grating—Grazing* or *Scratching* upon the surface of the EARTH or *Ground*, or from the EARTH or *Ground*, being in this *Grated—Scratched, Rough—Rugged* state. We perceive, that *Grating* and *Scratching* at once relate to the Action and the Noise. I shall shew, that SCRATCH—GRATE and GRAZE belong to each other, and to the Celtic name of the *Ground*, CREAT.

I have been already obliged to anticipate two terms belonging to our Element ^RT, &c., HARSH and *Hirsute*, or *Hirsutus*.—The Etymologists have produced, as parallel terms to HARSH, various words, belonging to another Element, which I shall not produce. They justly record, however, the Danish *Harsk*, Rancidus; the Islandic *Herskar*, Severus; the Spanish *Arisco*, which my Lexicographer, Mr. Neuman, explains in one sense by “HARSH, unpolished, churlish.” The adjoining words in his Spanish Dictionary are ARIGO, “Light, easily tilled; applied “to the Ground or Soil;” and ARIJA, “Mill-Dust, that part “of the flour, which flies about the Mill.” The latter word simply signifies *Dust* or EARTH; and in the same column we have ARICAR, “To plough across the Ground, sown with corn; “to clear it of weeds.” In the same column with ARISCO, we have ARISTA, “Beard of corn, sharp prickles growing upon the “ears;” which, we know, belongs to the Latin word under the same form; and which means the HARSH—*Scratching—Pricking* object. Next to ARIJA is ARIETE, “The Battering “ram,” which, as I have shewn, is applied to the most violent action of the Element, when it signifies to HARROW up—*Tear up—Break up*, or *Break* to pieces any thing.

The Etymologists should have observed to us, that HARSH is only  
another

another form of HARD, which occurs in various Languages, as in the Gothic *Hardu*, the Saxon *Heard*, the Belgic *Herd*, the German *Hart*, &c. The idea annexed to HARD, or Solid, might have been derived from the notion of *Solidity*, annexed to the EARTH, as the terms denoting this idea commonly are; yet, on considering the word HARD, and its parallel terms, I have given, as I imagine, the true turn of meaning annexed to them. Whatever is HARSH or *Scratching* to the touch is afterward applied to that, which gives any unpleasant sensation to the touch, as HARD or Solid substances do, when struck against; and hence it denotes *Solidity* in general, without any notion of its original sense. Junius justly explains HARD by “*Durus, solidus, Austerus, tetricus, Præfractus*,” only that the latter words should have been placed as the original idea, and *Durus, Solidus*, as the secondary. The German Lexicographer, now before me, has justly explained HART, in one of its senses, by “Sharp, severe, biting, nipping, searching, tickling;” where we see the metaphor annexed to HARROW, &c., or the idea of *Vellication*. He justly likewise explains HART by HARSH-ly, and the German HARSCH, by “HARSH, Rough;” and adds, “s. Rauh, HART.” Here we are at once brought to the sense of *Hirsutus*. I have suggested, that the succeeding word to HARSH in Junius’s Lexicon, HART, the animal, and its parallel terms *Heort*, (Sax.) *Hirsch*, (German,) &c. &c., denote the animal, which possesses the HARSH—Pricking—Pushing or Goadng Horns. We here see the idea of the *Scratcher* or *Pricker*. Let us mark the explanatory term *Austerus*, *Austere*, which belongs to the form of our Element ^S, when the *r* is lost, with precisely the same metaphor. *Austerus* is properly explained by “HARSH, rough, sharp.” The English word HEARSE, in barbarous Latin HERSIA, means perhaps the clumsy Carriage, which makes a HARSH *Grating* upon the Ground. The great difficulty in determining the origin of a word consists

in

in knowing its original sense. Junius explains it by “Cenotaphium, tumulus honorarius;” and he derives it from the Saxon *Are*, Honor, vel *Herian*, Laudare. He observes, likewise, that it signifies, what we call ‘the Pall;’ but Lye justly remarks, that it now denotes “Feretrum ab equis tractum,” which might be its original meaning. The term *HERSE* seems to have the same fundamental idea as *HORSE*, which certainly belongs to this race of words, denoting *HARSH* or *Rough*, whatever may be the precise idea attached to it. It seems to have been originally applied to the coarse animal used in laborious occupations, Husbandry, &c. It might have meant the *Rough*-looking animal, or the animal making a *HARSH* Noise on the Ground, in moving or *Drawing* any thing upon its surface. In the phrase ‘*HARD* trotting ‘*HORSE*,’ we express the *HARSH* moving animal. I shall refer *HACKNEY* to the idea of *HACKING* up the Ground, in its motion. The word *Cart* has the same relation to *Grate*, *Cratio*, as I conceive *HEARSE* to have to *HARSH*, &c. The succeeding word to *Hors*, in my Saxon Dictionary, is *Hors*, (Goth.) Adulter; and I find as adjacent terms, *Horrung*, Whoring, *mæchatio*, fornicatio, adulterium; *Horg*, *Horh*, Sordes, *fimus*, &c. *Sordidus*; to which we must refer *Hoar*, *Hoary*, *Whore*; and we shall moreover understand, that they belong to the form of the Element ^R, denoting what is Foul—Filthy, as derived from the dirt of the *Era*, (Epa,) or Ground. The Etymologists refer us to the parallel terms for *HORSE*, as *Hors*, (Sax. and Dan.) *Ors*, (Belg.) *Hross*, (Run.) *Ros*, (Germ.) *Roussin*, *Rozin*, (Fr. Span.) *Ronzino*, (Ital.) I shall shew, that these words, under the form *RS*, for a *Horse*, belong to *Rough*, &c.

The Latin *HIRTUS* means “Rough, Shaggy, Hairy;” and *HIRSUTUS*, “Rough, Hairy, Prickly, Shaggy. Met. Rugged, unpleasant, of a *HARSH* argument,” as R. Ainsworth explains them. In Italian, we have *IRTO*, *IRSUTO*, *ERTO*, and in French, *HERISSE*, To Stand an end, and *HERISSON*, the Hedge-Hog. The term

*HERSE*,

HERSE, the *Harrow*, adjacent to this, will shew us the source, from which these words are derived. Another adjacent term, HEURTER, Se HEURTER, "To Hit, knock, or dash, one against "another," belongs to the same idea, and means the HARSH *Stirring* up or together, *Agitating*—or Striking one thing against another. This I have produced on another occasion, and compared it with HURT, and HIT, the Greek OTHEO, (ὀθεω, Trudo, Pello, Pulso,) &c. In Italian, the parallel term is URTARE. In English, HURTLER signifies HARSH collision or violent Agitation of objects *Stirred* or Struck against each other, with the idea of Noise, annexed to such actions. The HURTLER Berry, in Danish *Hjorte-Bar*, and in another Teutonic Dialect *Heydelberrien*, *Heydel-besien*, "quod in Ericetis sponte suâ crescant, " *Heyde*, Ericetum," says Junius, means the 'Berry growing upon ' HARSH or Rough Plants.'

The term HURDLE seems to connect itself with HURTLER; but if it does not belong to that word, it is derived from the idea of an *Enclosure*, as I have suggested on a former occasion, (p. 88.) The parallel terms produced by the Etymologists are *Hyrdl*, (Sax.) *Hurde*, *Horte*, (Belg.) *Hürde*, *Hurd*, (Germ.) Crates; who give us the derivation of Meric Casaubon from Κορδύλη, "quicquid eminet, "et convolutum est;" to which Skinner adds, "Alludit et Εργω, "Claudo, Includo." My German Lexicographer explains HÜRDE by a " *Hurdle*, HORD, Pen, Fold, Grate." The word HORD now conveys to us the idea of the *Enclosure*; and this would lead us to suppose, that HÜRDE and HURDLE had the same idea: But let us note the explanatory term *Grate*, which might lead us likewise to suppose, that HÜRDE and HURDLE belong to the idea of *Scratching* or *Grating* upon a Surface, and that they must therefore be referred to the race of words before us. *Grate* signifies at once the Instrument, sometimes used for an *Enclosure*, though not derived from that idea; and it means, moreover, to *Grate* or Scratch

Scratch upon a Surface. I have observed, that *Grate* and *Scratch*, &c. belong to the Element GRT, denoting the Ground, to the Celtic *Creat*, &c. &c. Now we shall instantly agree, that the Latin *Crates* belongs likewise to these words. Robert Ainsworth explains *Crates* by "(1.) A Bundle of rods wattled together. (2.) A Drag or HARROW to break clods. (3.) A *Grate* of brass or wood;" and the verb *CRATIO* he explains by "To cover with HURDLES or *Grates*; to Wattle, to HARROW, or break clods." This explanation is extremely curious; and hence we should conjecture, that HÜRDE and HURDLE belong to the HARROW, the HERSE, &c.; and thus HURTLE would express that which is annexed to the action of the HURDLE or HARROW. In Saxon, HYRDL is interpreted by Lye, "*Crates et Plectrum*;" and we now see, that these instruments, apparently so opposite to each other, point out the original idea, by which they are connected; namely, that of one object *Grating* or striking upon the surface of another. The HURDLE then, as *Crates*, meant that which HARROWS or Scratches up the Ground; and it then signified the *Wattled* Instrument, of a *Grate*-like form, because this instrument was originally used for that purpose, or because the *Grate*-like form resembled the *Grating* or *Scratching* in regular lines upon the surface of the Ground. I shall shew, that the RACK for Hay is connected with the RAKING or Scratches upon the Ground, for a similar reason. Whatever be the precise idea, by which the *Grate*-like form is connected with *Grating* upon the Ground, we see, that it does exist; and thus, I imagine, is the HURDLE connected with the HARROW, HERSE, &c.

HURTLE, we know, is used by Shakspeare, &c.; and the Commentators have duly explained its meaning.

"The Noise of Battle HURTLED in the air." (*Julius Cæsar*, A. II. S. 2.)

"To HURTLE," says Mr. Steevens, "is, I suppose, to *Clash* or "move with *violence* and *noise*." The idea of *Noise* cannot be separated

separated from the action of Violence in *Tearing up—Breaking up—Grating over* a Surface. Thus *Crash, Crush, Scream, Scrietch, &c.*, belong to *Grate, Scratch, Cratio, &c.*; and I shall shew, that *Clash*, the explanatory term of Mr. Steevens, belongs to the *Clod*, for the same reason. Meric Casaubon, as we have seen, derives *Hurdle* from *Κορδύλη*; and he then adds HUDDLE, as another term, connected with this Greek word, by a process worthy of an Etymologist. “Est etiam *Κορδύλη περιελημα της κεφαλης*, Involucrum Capitis. “Anglis a *Hood* est Cucullus; unde et *To HUDDLE* est obtegere, “involvere tanquam pileolo.” HUDDLE, which Skinner explains by “Præpropere, temere, et confusim aliquid agere, multa simul “confundere, et sine ordine miscere,” certainly belongs to the idea of *Agitation*, and *Tumultuous—Disorderly* action, annexed to HURTLE, and the original sense of HURDLE. Skinner justly refers us to the German HUDELN, which my English interpreter explains by “To bungle, HUDDLE, shuffle, hurry, spoil a work, “do it helter skelter.” Junius, under HUDDLE, refers us to HURDLE, for the derivation of Meric Casaubon; though he adds, “Nisi putes esse ex illo *Hood*, unde *Hood wink* Anglis est Caput “obnubere pileolo.” Milton appears to use the word HUDDLE, as at once connected with *Agitation*, or a *Hurried* motion, and the Noise produced by such a motion.

“Thyrsis? Whose artful strains have oft delay’d

“The HUDDLING *Brook* to hear his Madrigal.”

In Scotch, HURDYS means *Hurdles*; and the succeeding word to this in Dr. Jamieson’s Dictionary is HURDLE, “‘To Crouch “‘or bow together like a cat, hedge-hog, or hare;’ Shirr. Gl. “If not an error of the press, for *Hurkle*, it appears nearly allied. “V. *Hurkill*,” as that Lexicographer observes. HURDLE and HURKLE are only different forms of each other; and however remote the substantive and verb HURDLE may appear in sense, we shall find, from my Hypothesis, that they have ultimately the same meaning. Dr. Jamieson explains HURKILL, HURKLE, by

4 L.

“1. To

“ 1. To Crouch, to draw the body together, as a lion brooding  
 “ over his prey.—2. To be in a Rickety or decrepit state.—  
 “ 3. To be contracted into folds.” Dr. Jamieson produces the  
 parallel terms in other Languages, as the Swedish *Huka*, Inclina-  
 natis clunibus humi incubare, “ Teut. *Hurck-en*, Inclinare se;  
 “ Belg. *Hurk-en*, To squat, to sit stooping. Fris. *Horck-en*,  
 “ contrahere membra ut calefiant. Isl. *Hruka*, Corrugatio, &c.—  
 “ Hrok, Corrugor, &c.—A. Bor. *Ruck*, To squat or shrink down.”

Here we are brought to the genuine idea. I have sup-  
 posed, that HURDLE conveys the same metaphor as *Grate* and  
*Crates*, which unequivocally relate to the RUGÆ, RUTS, *Furrows*,  
*Gratings* or *Scratching* upon the Grounds; and HURDLE, HURKLE,  
 we see, mean, “ In RUGAS sese contrahere,—To be contracted  
 “ into *folds* ;” and thus we perceive, how the substantive and the  
 verb HURDLE may belong to each other. R. Ainsworth explains  
 RUGA by “ A crumple, plait, a *Fold* ;—A wrinkle, a *Furrow* ;”  
 where, in the term *Furrow*, we are brought to the primitive idea.  
 We shall now understand, moreover, that the very term RUGA  
 belongs to *hRUKA*, *hRok* ; and thus we shall learn, how the  
 forms ^RC, &c. and RC, &c. pass into each other. RUGA, we  
 see too, connects itself with its adjacent Latin word *Rus*, the  
 Ground. Let us mark the explanatory term *Rickety*, adopted by  
 Dr. Jamieson, which belongs to this race of words, *hRUKA*, &c.,  
 denoting the *Contracted*, *Crooked* form. Let us note, moreover,  
 the explanatory term *Crouch*, and the word, which I have adopted,  
*Crooked*, which belong to each other, and to *Crates*, *Grate*, *Scratch*,  
 &c. for the same reason. In Scotch, *Crouchie* is “ One that is  
 “ hunch-backed ;” that is, *Crochu*, (Fr.) *Crooked*, &c. &c. ; and the  
 preceding word to this in Dr. Jamieson’s Dictionary is “CROTE,  
 “ the smallest particle,” where we are brought to the genuine  
 idea of GRIT, *Crotte*, (Fr.) Dirt, &c. &c. The preceding term to  
*Crote* in the same Dictionary is *Croot*, “ A puny, feeble child,”  
 which may belong to these words for the same reason as *Rickety*  
 does

does to the terms above produced, or it may directly be taken from *Crote*, as meaning the 'Little, diminutive object.'

The term preceding *Hurdys*, *Hurdles*, is *HURDIES*, "The Hips, buttocks," which still belong to each other. On this latter word, Dr. Jamieson observes, "Mr. Chalmers gives *Hurdies*, "referring to A. S. *Hurdel*, plectrum. But I do not perceive the "connexion between this part of the body, and a *Hurdle*, or "Wattle." The *HURDEIS*, the *Hips*, mean the parts which *HURD*, *HURK*, or *HURKLE*, *HURDLE* out, if I may so express myself, which project *HARSHLY* out, if I may so say, as the *Rough* rising *Ridges* of the *HURD* or *HURDLE*. I beseech the Reader not to imagine, that the explanatory terms here adopted, *HARSH* and *HURKLE*, are remote from the idea annexed to the *HURDIES*, and that they have been selected only for the purpose of supporting an Hypothesis; as these very terms are applied to a similar object, the *Hanches* and the *Hucklebones*, in a quotation produced by Dr. Jamieson, under the word *HURKLE*.

"The *Hanches* *HURKLIS* with *Hukebanes* *HARSH* and *haw*."

Dr. Jamieson produces this passage under the second sense of *HURKLE*; but this point it is not necessary to adjust. The term *Hanches* belongs to *Hunch*, as denoting the projecting part. Dr. Jamieson explains *HURKLE-backit* by "Crooked," or, as he might have said, '*Hunch-backed*;' and thus we see, that *Haunch* belongs to *Hunch*, as *HURDEIS* does to *HURKLE*, or *HURDLE*. In the same opening of Dr. Jamieson's Dictionary, where these words occur, I find *Hunkers*, "To sit on one's *Hunkers*, To sit with the "hips hanging downwards, and the weight of the body depending "on the knees," and "To *Hunker* down, To squat down;" where we see how *Hunker*, belonging to the *Haunches*, connects itself with another sense of *HURKLE*. Every part of Language is consistent with itself; and the same object still continues to be united with the same train of ideas. I shall shew, that '*HUKE-bane*,'

'bane,' HUCKLE bone, belong to the form HACK, OCCO, &c., and relate to a similar idea of HACKING up or SCRATCHING up the surface of the Ground. In the same column of Dr. Jamieson's Dictionary, where *Hurdeis* is, I find HURCHEON, or, as it is sometimes written, *Hyrchoune*, A Hedge-Hog, HURCHAM Skin, "A skin like a Hedge-Hog;" and Dr. Jamieson duly understands, that these words belong to URCHIN, HERISSON, &c., which I shall produce on a future occasion, and which unquestionably mean the HIRSUTE animal. In the same column, likewise, we have To HUR, To snarl, to growl, which Dr. Jamieson has justly referred to the Latin *Hirr-ire*; where we have the form ^R, belonging to *Aro*, *Ear*, (Eng.) &c. &c. The preceding term to *Hyrchoune* is "HIRCH, (ch. hard;) v. n. To shiver, to thrill from cold.—Per-haps radically the same with *Hurckle*," as Dr. Jamieson observes. Our Lexicographer is right in his conjecture. In Mr. Grose's Glossary, HURKLE is "To shudder;" and we perceive, that HIRCH, HURKLE, in this sense, relates to the HIRSUTE—CORRUGATED—Contracted appearance, with the idea of AGITATION attached to it. In the *Contractus-leget* of Horace, we have the Contracted form only, arising from cold. The Latin *Horreo*, *Horror*, &c., belong to the Element ^R, under the same idea; and thus we see how *Hirrio* and *Horreo* are attached to each other. The sense, which the ordinary Lexicographers give us of *Horreo*, fully unfolds the nature of words, bearing this idea. "Horreo. (1.) To set up its bristles, to have the hair stare, to be Rough, "and look terrible. (2.) To shiver and tremble for fear at. (3.) To shake, or quake, for cold;" *Horresco*. "To be Rough "and Rugged." In the "*Horret iratum mare*," we have the CORRUGATION of an Agitated surface; and in the following passage we are brought to the original Spot, and the primitive idea.

"Et campum *Horrentem* fractis invertere glebis."

That is, *Arare* campum, ita ut HORREAT fractis glebis. Let us  
mark

mark the word derived from *Ira*, belonging likewise to the same metaphor and the same Element.

There are other terms in Scotch, belonging to our Element *^RS*, &c., which denote, as I imagine, what is *Hirsute*, *Rough*, &c. Dr. Jamieson explains *HIRST*, *HURST*, by "1. A Barren height or eminence, the bare and *Hard* summit of a hill. "S. A. Bor. *HIRST*, a bank or sudden rising of the ground; "Grose.—2. A Sand-bank on the brink of a river." Here we have the *Locus Hirsutus*, *Locus Præruptus*, the *Rough—Rugged*, Craggy Spot. Let us mark the epithet *HARD*, used by Dr. Jamieson; and in a quotation produced by this writer from Gawin Douglas, it is combined likewise with a term expressing the very idea, which my Hypothesis supposes, "With *HIRSTIS*, "HARSK:" Dr. Jamieson, under *HARSK*, explains it by "HARSH, "Rough, sharp, pointed." Under the third and fourth senses, Dr. Jamieson explains *HIRST* by "Equivalent to a *Shallow*, in "relation to the bed of a River," which he refers to the Islandic "*Hriost-ur*, Terra inutilis, Verel. *Hreyst-ur*, barren places."—"It is used for a resting place," where he observes, that "This "is only an oblique sense; as travellers frequently sit down to "rest on an eminence." In these senses, the term signifies *EARTH*, or Ground, with the idea of the *Rough* treading in the *Ford* or *Shallow*, and the *Rough* place of rest—the Bare *HARD* Ground. The word means in another sense, "A small wood;" on which our Author observes, "A. S. *HURST* is rendered *silva*, "whence L. B. *Hursta*, id. V. Spelman. Germ. *Horst*, *Locus* "nemorosus et pascuus, ab *opoc*, mons; Wachter. Teut. *Horscht*, "Horst, *Virgultum*: *sylva humiles tantum frutices proferens*."—"HIRST, without any transposition, might be traced to Su. G. "Har, which exactly corresponds to the common idea with respect "to a *HIRST Locus lapidosus, ubi solum glarea et silicibus constat*. "Ihre. Or, the term may have been primarily used to denote  
" the

“ the barrenness of ground, as manifested by its producing only  
 “ useless twigs and brush-wood, from Isl. *Hreys*, *Hrys*. For in  
 “ pl. it is rendered, *Loca Virgultis obsita et sterilia*. G. Andr.  
 “ p. 123. Teut. HORST, *Virgultum*. Afterwards it may have  
 “ been transferred to such places, as from their elevation and  
 “ bleak situation, are unfit for cultivation.” The sense of *Brush-*  
*wood* gives us the true idea of the word, and it denotes a Wood,  
 only as it signifies ‘*Locus Virgultis et Dumetis Asper, Horrens*  
 ‘*et Hirsutus*;—The *Aspretum*,’ which R. Ainsworth explains  
 to be “A rough place, craggy, or full of bushes; a Brake.”  
 Let us note the term *Brake*, which belongs to *Break*, To *Break* up  
 the Ground, or to the Rough, *Broken* Ground, just as *HIRST*  
 belongs to such words as *Hirsutus*, *HERSE*, &c. &c. Let us  
 mark too the word *Craggy*, which belongs, for the same reason,  
 to *Crates*, *Grate*, *Scratch*, *Crouchie*, *Crochu*, *Crooked*, &c. &c. &c.,  
 before produced. The term *HURST* occurs in old English; and  
 from this term our familiar surname *HURST* is derived. The  
 words immediately preceding *HURST* in Dr. Jamieson’s Dictionary  
 are *HIRST*, the Hinge of a Door, and *HIRSP*, To Jar; *HIRSILL*  
 or *HIRSLE*, which actually express the HARSH Noise. *The Miln*—  
 “*HIRST* is the place,” says Ruddiman, “on which the cribs or  
 “*crubs* (as they call them) ly, within which the Mill-stone  
 “*HIRSTS* or *HIRSILLS*.”

*HIRSE* means Millet, which Junius refers to the German  
*HERSE*, or *Hirs*, the Danish *Hirsz*, the Belgic *Hirs*, *Heers*; and to  
 these words we must add the French *ERS*, a species of Pulse,  
 taken from the same idea. These terms precisely answer in  
 meaning to the word *Grit*, which signifies little particles of *Creat*,  
 or Dirt, in a rough *Grating* state. *ERS*, *HIRS*, &c. have precisely  
 this relation to *EARTH*—*HARSH*, &c. Perhaps *Hordeum*, Barley,  
 and *ORUZA*, *ORYZA*, *RICE*, (*Opυζα*, *Oryza*,) may mean the *Grit*,  
 Grain-like substances, and relate to a similar idea. Let us re-  
 member,

member, that ORUZA, ( $\text{Opυζα,}$ ) is adjacent to ORUSSO, ( $\text{Opυσσω,}$  Fodio,) To Scratch up, or Dig up the EARTH. In French, we know, ORGE is Barley, belonging to *Hordeum*, and in German it is *Gerste*. In Greek, we know, it is *Krithe*, ( $\text{Κριθη,}$ ) which, I think, directly belongs to *Grit*, *Grate*, under the idea of Grain. The notion annexed to *Krithe*, ( $\text{Κριθη,}$ ) will be little doubted, when I have produced the adjacent word *Krizo*, ( $\text{Κριζω,}$  Strido,) which, as we see, directly relates to the *Grating* Noise. The only difficulty is to decide, whether these words *Hordeum* and ORGE do not belong to the Element CRT. In *Hordeum*, the *H* perhaps may exhibit the record of that step in the process, when the Consonant *C* or *cH* is passing into the vowel form. I shall shew, that *Grain*, *Granum*, &c. belong to the *Ground*, *Grind*, *Groan*, *Gruni*, &c., for the same reason as *Grit* is attached to *Creat*, *Cratio*, *Grate*, *Scratch*, *Scrietch*, *Krizo*, ( $\text{Κριζω.}$ ) In French, *HOURDER* signifies To *Rough-Cast* a wall, which belongs, we see, to *HIRTUS*—*Hirsutus*, &c. The French Etymologists refer *HOURD*, a word in Picardy for a Scaffold, and *Hourdes*, a species of Rustic Shoe, to the German *HURDE*, “A *Hurdle*, *Hord*, pen, fold, grate.” The French *HOURD* and *HOURDIS* may denote perhaps the *Rough* boarded place, and the *Rough* coarse Shoe.—The adjacent word in *Menage*, *HOURET*, “*Mauvais chien de chasse*,” may perhaps mean the *Course*—*Rough Dogs*, “*HOURETS Galeux*,” Mangy curs, as they are called by *Moliere* in a passage produced by *Menage*.

The terms adjacent to *HIRTUS* in the Latin Dictionaries, which belong to the Element  $\text{^RS, ^S}$ , must be referred to the same idea, such as *HIRCUS*, or *HIRQUUS*, the Goat, *HIRQUUS*, the corner of the eye, *HIRUDO*, *HISCO*, *Hispidus*, and *Historia*, remote as the meanings of these words may seem from each other. *HIRCUS*, or *HIRQUUS*, is the *HIRTUS* or *Rough* animal. In Greek, we have *IORKOI*, ( $\text{Ιορκαι,}$  *Caprearum* genus,) belonging to the same idea.

idea. The *Hirquus*, the corner of the eye, is so called from the lascivious side glances of the *Hircus*, *Hirquus*, or Goat, "*Trans-versa tuentibus HIRCIS.*" Some think, that the animal is the derivative. The *Hirquus*, or *Hirquitallus*, is properly explained by Festus, "*Hirquitalli pueri, primum ad virilitatem accedentes, à libidine scilicet HIRCORUM dicti.*" The Greek *τραγος* has a similar idea. The *Hirudo*, "the Horse-Leech, a blood-sucker," is the *Hirsutus*, the Pricker. I consider the adjacent word *Hirundo*, the Swallow, to be quasi *HIRUDO*, and to signify the *Noise-making* animal. The name of this Bird has been perpetually taken from the *Noise*, which it makes, *φθεγγόμενη λαλος ορνις*, as Nonnus calls it; and hence the Etymologists have, among other conjectures, derived it from *Ερρειν*, *Loqui*. The English word *Swallow*, and the Greek *Chelidon*, (*Χελιδων*), belong to the same idea of Noise, and must be referred to the English *Call*, the Greek *Kaleo*, (*Καλει*, *Voco*), and the terms for the Voice in the Eastern Languages, attached to the Element CL. Perhaps *Arundo*, the Reed, is quasi *ARUDO*, and belongs to REED, which I shall explain in a future page, and refer to the idea of the ROUGH Bristly appearance.

*Hisco* signifies, according to Robert Ainsworth, "To gape, to open the mouth, to Speak.—To Mutter. To Chark, Chap or open." Here we have at once the idea of *Noise* with that of *Breaking up* or open, as the Ground, &c. Let us mark the explanatory word *Chark*, which belongs to *Grate*, *Scratch*, &c. &c. The Etymologists derive *Hisco* from *Hio*, in which latter word the Radical consonant is lost. *Hispidus* is acknowledged to be connected with *Hirsutus*. Perhaps the *p* in this word is an organical addition to the *S*, and *Idus*, the termination, as *Utus*, in *Hirs-Utus*.—*Historia* is assuredly derived from the idea of *Stirring up*—*Routing into*, annexed to these words; but whether it belongs to the Element ^ST, or ST—R, is not so plain. If it belongs to the

the Element ST—R, it must be referred to the explanatory word *Stir*, the Latin *Struo*, &c.; and the genuine form is in the English word *Story*, &c. The first sense of *Istoreo*, (*Ιστορεω*), is properly given in the ordinary Dictionaries, “Inquiro, sciscitor, “exploro.” Many words, relating to *Search* and *Enquiry*, have been derived from *Stirring* up or *Routing* into Dirt, as *Scrutor* belongs, we know, to *Scruta*; and I shall shew, that *Scrutor*—*Search* and *Scratch* all belong to each other. *Istoreo*, (*Ιστορεω*), should probably be considered as attached to the Element ST—R. HISTRIO, The Player, or Dancer, “Ludio, qui ad tibiæ sonos motus “edebat compositos,” means probably the *Stirrer about* — the Mover, or Dancing Gesticulator. In the same column of Martinius, where *Histrio* is, I find HITTIO, Vestigo, where we are brought to Motion on the EARTH. The Glossaries explain it by ICHNEUS, (*Ιχθυεω*), where in the ICH we again see our Element. The *n* in this word is an organical addition to the C. The next term to HITTIO is HITTUS, *φωνη κυνος*, Vox canis; where we find the sense of *Noise*.

While I am examining the term *Arundo* in Martinius, I cast my eyes on the adjacent word *Aruncus*, which he explains by “Villus, qui dependet à caprarum mento.” *Aruncus* is surely quasi ARUCUS, and belongs to HIRCUS, HIRSUTUS, Rough. Martinius has justly observed, that *Aruncus* is taken from the Greek ERUGGOS, *Ερυγγος*, Villus dependens ex mento Hircorum. Quasi ab *Εριον*, Lanugo, as the ordinary Dictionaries explain it. The terms immediately preceding and succeeding this word, in Hederic’s Greek Vocabulary, will establish the ideas, which I have above unfolded. The preceding term is ERUGGION, *Ερυγγιον*, *Eryngium*, “Herba, Angl. *Eryngo*, or Sea Holly.” The *Eryngo*, or ERUGGION, is the HIRSUTE, or Prickly plant. The Etymologists have got this idea. Martinius says, that it is “Herba ex genere *Aculeatarum*.”—It is called, as he says, by Nicander, ERUGGOS, *Ερυγγος*,

“Ea vox alioquin est barba seu villus caprarum, spirillum. Ab  
 “ejus similitudine Herba dici videtur. Hesychius *Ἡρύγιον* exponit  
 “aliquam festucam spinosam, qualem etiam supra acervos fru-  
 “menti soleant ponere.” The succeeding word to *Eruggos*,  
 (*Ἡρύγος*,) in Hederic, is *Eruge*, (*Ἡρύγε*, 3. sing. aor. 2. ind. act. ab  
*Ἐρύγω*,) from EREUGO, ^*Ructo*, which I have before referred to  
 the EARTH. It would be idle to enquire, whether EREUGO,  
 (*Ἐρύγω*, ^*RUCTO*, Emitto vel evolvo, quasi *Eructando*, evolvo,) is  
 more directly to be referred to the idea of Stirring or Casting up  
 the EARTH, or to the *Noise* accompanying that action. The suc-  
 ceeding word to *Eruge*, (*Ἡρύγε*,) is ERUGO, (*Ἡρύγω*, Mugio,) To low,  
 as Oxen; where we are unequivocally brought to the idea of *Noise*.  
 The succeeding words to ERUCTO, in Martinius, are ERUCA, The  
 Worm, and ERUCA, The Herb. ERUCA, The Palmer, or Canker  
 Worm, is the Corroder or Fretter of Leaves, &c. The Ety-  
 mologists derive it from *eRodo*, where the RODO has the same  
 notion. I shall shew, that ERUGO, RUST, belong to a similar idea.

In the same page of Martinius, where ERUCA, &c. is found, we  
 have ERUSIMON, *Ἐρυσίμων*, “Wilder Senf,” as he explains it, a species  
 of Wild Mustard; where, in the ERUS, we have still the idea of the  
 HARSH—*Pungent*, *Vellicating* Herb. The Etymologists have the  
 same idea respecting the meaning of the word, when they derive  
 it “*απο του ερυναι, quod ob caliditatem trahendi facultate præditum*  
 “sit.” The Latin ERICA means the *Hirsute*, or Prickly plant.  
 The Greek ERIKE, (*Ἐρικη, εἶδος φυτου*,) is the same or a similar species  
 of Plant; and the Etymologists justly refer it to EREIKO, or  
 ERIKO, (*Ἐρικω, Ἐρικω*, Frango, Confringo, confundo, scindo,) though  
 not for the true reason, “*quod facile frangi, et scindi possit,*”  
 ‘sed quod frangendi vi polleat.’ The verb ERIKO has the stronger  
 sense of *Scratching*—*Tearing*—or *Breaking* to pieces; and the  
 ERIKE, the plant, is the Rough *Scratcher* in a weaker sense, ‘quod  
 ‘*Frangendi* vi polleat,’ not as applied to its medical effect on  
 the

the constitution, as the Etymologists suppose, but as relating to its touch and appearance.

The Latin ERICA is interpreted by "The sweet Broom, *Heath*, " or *Ling*;" where let us note the explanatory word HEATH, which is either only another form of ERICA, or if it is not immediately connected with this word, it must be referred to our Element <sup>A</sup>S, <sup>A</sup>T, without the *r*, denoting what is *Rough*. The parallel terms to the word HEATH occur in various Languages, as *Hæth*, (Sax.) *Hæd*, (Dan.) *Heyde*, (Germ.) &c. The term *Heyde*, or *Heide*, means in German "HEATH, or Sweet Broom,— " A Pagan, Gentile, *Heathen*;" and *Heidel-Beer*, 'A Billberry, ' Blackberry,' &c., which means only the Berry upon the *Rough* or Thorny Plant, as we have seen in *HURTLE=Berry*, another form of this word. We perceive that HEIDE means an HEATHEN, as well as a HEATH; and I imagine that this name for the people was meant to denominate the *Rough*—barbarous people, as they were thus considered by the Christians, from their ignorance of the blessings of the Gospel. The word *Barbarian* was used in a sense equally comprehensive, as a term of contempt, to denote the nations who were not Greeks. *Pagan*, we know, was another term of Contempt, adopted by the Christians to denote those who did not believe in Christianity, from the idea of living in the obscure Village—the *Pagus*. The term *Heathen* occurs in various Languages, as in the Gothic *Haithnai*, the Saxon *Hæthen*, the German and Belgic *Heiden*, *Heyd*, the Danish *Hedninge*, the Runic *Heidner*, which the Etymologists have produced. Some have understood, that *Heathen*, and its parallel terms, have belonged to *Heyde*, *Erica*, *Ericetum*, " quia, cum in urbibus Christiana religio passim vigeret, ruri in pagis sc. et locis agrestibus " diu observabantur Ethnicorum ritus, hinc orta est vox Lat. " Paganus." It is impossible not to observe with others, that *Ethnicus* and *Ethnos*, (*ἔθνος*, Gens, Natio,) belong to *Heathen*; and in

in the Latin and Greek words we see nothing of the HEATH, but only the idea of the Nation, as *Gentile*, *Gentilis*, belongs to *Gens*. This perplexity is extremely difficult to unravel. We might imagine, that *Ethnos*, (*Εθνος*,) has only an accidental coincidence with the Saxon *Hæthen*,—that the Latin *Ethnicus* was directly taken from the Greek word; and that *Heathen*, &c. belonged more directly to the Teutonic.

*Artichoke*, though a word of considerable difficulty, might be examined in this place. The Etymologists have produced the parallel terms, as the French *Artichaut*, or, as it is sometimes written, *Artichault*; the Italian *Articiocco*, or *Arciocco*; the Danish *Artiskock*, the German and Belgic *Artischock*, the Spanish *Artichofa*, as Junius represents it, or *Artichoca*, as Skinner. If we considered only the form of this word in the Dialects of the Teutonic, we should conceive, that *Artichoke* meant the Plant, which was of a *Choaking Nature*, where *Arte* denotes the same as the German *Art* and the English *Ard*. When we see, however, the word in French, *Artichaut*, or *Artichault*, we should imagine, that it meant the plant of a Hot nature, from *Chaud* or *Chault*, *Calidus*. Some have considered the word as quasi *Radicalus*, from *Radix Calida*. The *Radix* is an idle conjecture, yet the idea of the quality is probable. Menage produces a parallel Greek term, *Artutika*, (*Αρτυτικα*); and hence Harry Stephens has observed, “Vulgo dicuntur *Artichaux*, quasi *Αρτυτικοι καυλοι*,” that is, *Caules conditanei*, says Menage. This seems sufficiently probable. Yet again, as Menage observes, the Greeks have called this plant *Cactas*, (*Κακτος*, *Cactus*, *Spinosa quædam planta*, *Carduus*,) and the Romans *Carduus*. Hence the Herbalists have written it *Articactum*. Perhaps in the *Chaut*, *Choke*, *Tuk*, &c. of these words, we have the *Cactas*, (*Κακτος*,) or *Carduus*; but then we may ask with Menage, whence the *Art* is derived. This Etymologist once thought, that *Articactum* was quasi *Horticactum*,  
the

the Garden Thistle, which is likewise no improbable conjecture.—These difficulties are increased by considering the Arabic word for this plant, which Menage represents by *Harschop* and *Charschop*. The first part of this word, *Hars*, would seem to belong to *Art*; yet in the *Chof*, we see nothing of the *Choke*. In the present mode of writing the term in Spanish, we have *Alcachofa*. In Arabic, حشفت *Hershef* means “Scales of Fish.—“An *Artichoke*.—A Thistle.”—The succeeding word to this is حشفتة *Hershefet*, “Rough, Hard Ground.” The two following words are *HERSHUN*, “A Kind of Thistle, or Bramble,” and *HERS*, “Splitting, Tearing.” The preceding term to *Hershef* is *Hersh*, Scratching.—*HERESH*, Rough Skinned; and an adjacent word is *HERZ*, Rough Ground. We here perceive, that these terms belong to the idea of *Rough*, and that they might be referred to *HARSH*, *HIRSUTUS*, *HERISSER*, (Fr.) &c. I have supposed, that all such words are derived from the *HERSE* or *Harrow*, *Scratching* or *Tearing* up the Ground; and hence these terms signify in Arabic, *Scratching—Tearing*. On the whole, I cannot but think, that *ART*, in *ARTICHOKe*, &c., belongs to *HARSH*, &c., though it is not perhaps to be considered as directly connected with the Arabic word. The *Choke*, &c. probably belongs likewise to *Cactos*, (Κακτος.)

An adjacent term to the word *ERICA*, before produced, is *ERICIUS*, “An *URCHIN*, or Hedge Hog;—Also a warlike engine “made of iron, full of sharp pointed nails, or spikes.” We shall now understand, that these words belong to *ERICA*, under the idea of the *Hirsute* object. In this word, too, we are brought to the sense of the *HARSH* or Rough *Scratcher*, or *Pricker*. The Etymologists appear to see no connection between these words; but they derive the animal *ERICIUS*, *ERITIUS*, *ERES*, *Erinaccus*, which are the various names for it, from *Æs*, “quod velut sub “*Æreo* septo latet.” The *URCHIN*, we see, is only another form

form of *ERICIUS*, and the *n* is an organical addition to the *C*. The Etymologists acknowledge this affinity, and they produce the parallel terms in other Languages; as the Saxon *Ircing*, *Ersceen*, the Belgic *Horts*, *Hurts*, the French *Hérisson*, the Spanish *Erizo*, the Italian *Riccio*. The French verb *HERISSE* means "To stand an end;" and the corresponding words in Italian are *Arriciare*, *Rizzar*; and we may see, in the Italian words here produced, the two forms ^RC, with the breathing before, and RZ, without the breathing before the R. The Etymologists likewise record the Belgic *Nork*, for *Een-ORK*, the Latin *ORCA*, and the Greek *ORKUNUS*, (*Ορκυνος*, *Piscis quidam cetaceus, thynnus*), which belong to each other, and to the words produced above. The *ORCHUNOS* has the same meaning as the Sea *URCHIN*, *Riccio Marino*, as the Italians call it. We shall now understand, that the *ECHINOS*, (*Εχινος*, *ECHINUS, marinus, vel terrestris*), is the *URCHIN*, when the sound of *r* is lost. In Scotch, *HURCHEON* is *An Urchin* or *Hedge-Hog*.

In Italian we have *ORCA*, "An *ORK*, a Whirlpool, (a Sea "fish,)" says my Lexicographer, to which he gives us a parallel term, the French *Orque*. An adjacent term is *ORCIO*, "An oil pot, "or pitcher;" and the next word is *Orciolajo*, A Potter, Potier de terre. *ORCA* is an ancient Latin term for a Vessel, and is justly referred to *Urceus* and *Arceo*, To enclose. *ORCO* in Italian means likewise "A Hobgoblin." *URCHINS* in our ancient Writers are considered as *Hobgoblins*, or Terrific beings. We all remember the threats of Prospero to Caliban;

"For this, be sure, to-night, thou shalt have cramps,  
 "Side stitches that shall pen thy breath up; *URCHINS*  
 "Shall, for that vast of night that they may *Work*,  
 "All *Exercise* on thee."

on which Mr. Steevens observes, "*URCHINS*, i. e. *Hedge-Hogs*.  
 " *URCHINS* are enumerated by R. Scott among other terrifick  
 "beings. They are perhaps here put for *Fairies*. Milton, in his  
 "Masque,

"Masque, speaks of 'URCHIN blasts;' and we still call any little "dwarfish child, an URCHIN. The word occurs again in the "next act." Mr. Malone adds, "In the M. W. of Windsor we "have 'URCHINS, Ouphes, and Fairies;' and the passage, to "which Mr. Steevens alludes, proves, I think, that URCHINS here "signifies beings of the Fairy kind :

"His *spirits* hear me;

"And yet I needs must curse; but they'll nor *pinch*,

"Fright me with URCHIN *shews*, pitch me i' the mire."

Let us mark in the former passage of Shakspeare the terms, belonging to our Element, *w=ORK* and *ex=ERC=ise*, which are used, we see, in their stronger sense of a *Disturbing* or *Annoying* operation; and thus we perceive how *w=ORK*, *ex=ERC=ise*, and *Urchins*, are derived ultimately from the same source, and belong to the same train of ideas. The sense of *ex=ERC=ise* is peculiar, as it directly coincides with the metaphorical signification of *ex=ERCEO* in Latin, "To Vex and trouble." We still, however, use the word to express operations of Toil and Labour, as 'Severe—Painful *Exercise*'—"To *Exercise* great Severity over "a person," &c. &c.—The *Hedge=Hog*, in German *Hecke Saw*, or *Hecke Swain*, may mean the Hog under the *Hedge*, as the Etymologists suppose; or the *Hedge Hecke* might possibly mean the Rough—*Hirsute* animal, the *ORCA*, &c. I shall produce in a future page a great race of words, as *HACK*, *Acuo*, &c. &c. when the *r* is lost, bearing the same meaning; and in the German and Belgic terms for the *URCHIN*, produced by Martinius, as *Igel*, *Egel*, *Echel*, the *IG*, *EG*, and *ECH*, have a similar sense. He justly refers these words to the Latin *Aculeus*; and he reminds us of terms belonging to *Akanthos*, (*Ἀκανθός*), which in the Vocabulary of Hederic is explained by "*Acanthus*, frutex Angl. *Brank-Ursine*, or Bear's "breech;—*Echinus*, *Erinaceus*;" where the *AK* and *ECH* have the same meaning as in the above words, and the *Kan* belongs to the

the Element KN, bearing a similar sense, as in *Kentron*, (*Κεντρος*, Stimulus,—*Aculeus*,) &c. &c. The *Histris*, The porcupine, may be derived from *ῥ* and *θηζ*, though it probably belongs to the race of words before us.

Let us mark the explanatory word *Ursine*, belonging to *Ursus*, the Bear, which, we now see, is the *Hirsutus*, or Rough animal. In Greek, we know, the term is *ARKTOS*, (*Ἀρκτος*,) belonging likewise to our Element, which supplies the name for this animal in the Dialects of the Celtic and some modern Languages. Among the terms recorded by Lhuyd, under *Ursus*, are the Welsh *Arth*, the Irish *Ursan*, and the Cornish *Ors*; and in the modern Languages we have *Ours*, *Ourson*, (Fr.) the Italian *Orso*, &c. In the latter Language, *Orso* means likewise a *Paring Shovel*, which may be either directly derived from the *Tearing* quality belonging to the *Paws* of this animal, or may relate to the general sense of the Element of *Scratching*—*Tearing up*, &c. To these words belongs the name of the Wild Man *ORSON*, in the well-known Story of *Valentine and ORSON*. The terms in Welsh adjacent to *ARTH*, in the Dictionaries of that Language, relate to the metaphorical application of *Harrowing up a Surface*, or to the idea of *Annoying*—*Tormenting*, &c. The verb *ARTEITHIO* signifies, according to Mr. Richards, “To Rack or torture, to torment.”—*ARswydo*, “To fear, to dread, to apprehend, to stand in awe, to be afraid.”—*Arsang*, Oppression.” The explanatory word *Rack* belongs to *Rake*, *Rout*, *Rut*, &c.

We know, that *ARKTOS*, (*Ἀρκτος*, *Ursus*, *Ursa*,—*Pars orbis septentrionalis*,) means the *North*, which I have supposed to signify this or that peculiar *EARTH* or region; and that *n^ORTH* is *ORTH*, either with a strong nasal breathing, if I may so express it, assuming the consonant form *n*, before the *^RTh*, or the *^N* may be the remains of an articular prefix, as *An*, &c. We have seen, that the Belgic *Nork*, the Sea animal, is for *Een=ORK*.

Some

Some perhaps might imagine, that the ARKTOS, (*Ἀρκτος*,) may mean the HIRsute—Rough—Horrid region, and that *n*-ORTH may have the same meaning, with the *n* before the <sup>^</sup>RTh, by the process which I have described. Those who are fond of supposing, that certain words, or parts of words, were formed by the similarity of the sound with the sense, may imagine, that the nasal sound *n* was added to express more strongly the idea of that, which is Rough or HARSH. Whatever may be the {precise idea, from which ARKTOS, (*Ἀρκτος*,) is derived, signifying the *North*; the constellation at the *North* Pole was probably called the *Bear*, from a confusion in the sound ARKTOS, (*Ἀρκτος*,) denoting at once this animal, and the *n*=ORTH. Perhaps ORCADES and ORKNEY may mean the parts of the *n*=ORTH: Hence, under another form, perhaps, we have HERSE, the HERSE Language, &c. Baxter derives ORCADES from “*Or* or *Gor*, (quod Scotobrigantibus et Saxonibus est *For*, “et Græcis etiam *Προ*) atque *Cand* sive *Cad*, quod et *Caput* est et “*Promontorium*.” (*Glossar. Antiq. Britan.*) Dr. Jamieson supposes, that the term ERSE, the Celtic Dialect spoken by the Highlanders, “originated from their Gothic neighbours, from the “idea of their being an *Irish* colony; for the Highlanders themselves invariably call their Language *Gaelic*.” The *Herse*, however, may possibly be quasi *Helse*, where we have the *g*-AELS, when the guttural sound of *G* is lost in the gentler aspiration of *H*.

I once imagined, that the ARCADES, or ARCADIA, had the same meaning as the *Orcades*. If the *Cad* is significant, we might imagine, that *Cad* represented the *Coti*, that great people, whose history is traced by General Vallancey with such success; and *Ar* might represent the *Aire*, the term with which they are often combined, *Aire-Coti*, denoting, as this learned enquirer imagines, “the *Ancient Coti*.” It is curious, that, among other derivations produced by Dr. Barry for the ORKNEYS, is the

following: It is the opinion of Camden, as he tells us, that it comes "from the old British word *Ar* or *Or*, that signifies Over "against, or opposite to, and *Cat*, that implies the cape, or point "of the CATTI, or people of CAITHNESS." Here we see the *Ar*=*Catti*, or AIRE=COTI, as I have supposed. The *Catti*, *Scots*, *Scythæ*, &c. &c. are the CELTS, as I have before suggested, (p. 519.) Another derivation of the ORKNEYS is from ORCÆ, the Whales, which are supposed in ancient times to have abounded in the North Coasts of Scotland. (*Barry's Orkneys*, p. 72-3.)

The adjacent word to ORSO, in the Italian Dictionaries, is ORTICA, the Nettle, which, we know, is in French *Ortie*, and in Latin URTICA, and which, as we shall now agree, means the HIRSUTE—Pricking plant. The Etymologists derive URTICA from URO, "cujus folia acriter Urunt, id est, pungunt." Let us mark the explanatory term URO, which belongs to the form ^R, for the same reason as the words now under discussion belong to the same spot. We perceive, however, that the Elementary form ^S, &c. appears in USSI and USTUM. Robert Ainsworth has explained URO in some of its senses, "To Gall or Pinch—To "grieve, tease, or Vex;" and UROR he has explained by "To "Fret."

I shall shew in a future Volume, that the explanatory word GRIEVE belongs to GRAFO, (Γραφω,) and GRAVE, To Scratch up a Surface; and FRET I have likewise shewn to be applied in the same manner, and to be derived from the same spot. AREO, To be Dry, Scorched up, has a similar meaning; and in ARDEO we see the form ^RD. ARDEO is explained in Robert Ainsworth by "To Burn;—To "Scorch, To be tormented, or troubled." The term Scorched is only another form of Scratched—what has a Fretted—Corrugated surface. We see in the sense of Tormented the same metaphor, HARROWED—Scratched or Fretted. I have produced ARDEO in another place, among a set of terms, which relate to a similar  
action

action on the same spot, and denote, To be *Stirred up*—*Agitated*, &c. All these ideas are so blended with each other, that we must be contented with describing the general notion and the action, to which the term originally belonged, without being scrupulously minute in selecting those explanatory terms, which may be conceived best adapted to express with precision the *peculiar* turn of meaning, with which the word was at first invested. The forms *Uro* and *Areo* will bring us to *Horreo*, where the original idea is unequivocal. In the phrase *Horret Mare*, *Iratum Mare*, we see the genuine idea of a Surface *Stirred up* or *Agitated*; and it may be considered as a similar metaphor to ‘*Aratur Mare*,’ though with another turn of meaning annexed to it. We perceive here, likewise, the metaphorical sense of the Latin *Ira*, *Iratum*, derived from the same idea of *Agitation*—*ab Arando*. In *Horridus*, *Horrid*,—*Horresco*, and in *Iratus*, *Irascor*, the *d*, &c. may be considered as arising from the construction of the Language, as I have before observed. In the following passage we see *Horreo* used in its primitive sense:

“ Et Campum *Horrentem* fractis invertere glebis.” (*Georg.* III. v. 161.)

This passage will shew us how *Hirsutus*, &c. is connected with the *HERSE*, the *Harrow*. In the Greek *ORRodeo*, the *d* may be an organical addition, or it may arise from the construction of the Language. I have produced these words on a former occasion, and they are again exhibited in this place, that the Reader may understand, how every point of view, in which the subject is considered, tends to illustrate and establish my Hypothesis.

## CHAP. III.

## SECT. II.

^C, ^D, ^G, &amp;c.

*Terms expressing actions performed on the Ground, the EARTH, ESTIA, (ΕΣΤΙΑ,) &c., when it is Stirred up, Agitated, Broken up, Routed up, Cut up, Scratched up, Vellicated, &c. &c., by the various accidents and operations attached to it, as OCCO, HOUGH, &c. &c.—Terms signifying To Stir up, Agitate, Excite, Cut up, Scratch up, Scrape, Vellicate, or Tease, as a Surface, materially; or by metaphorical application; which terms sometimes express actions performed on the surface of the Ground, or which are involved, either directly or more remotely, with words and ideas, relating to such actions, as AGO, AGITO, ACVO, (Lat.) HACK, (Eng.) &c. Hence Terms expressing Bodily or Mental Feelings, as of Pain—Terror—Disgust, &c. &c., which are connected with the metaphor of Stirring up—Exciting—Vellicating, &c. &c., as ACH, ACHOS, (Αχος, Dolor,) &c. &c. Terms relating to the idea of Scratching up,—Scraping up—Vellicating a surface, and signifying To Nip up—Catch up—Snatch up—Gripe—Seize—Constringe, as To Hook up or in, &c., AGCHO, (Αγχω, Constringo,) and under the form ^GG, ^GK, &c. or ^NK, HANK, &c. Terms expressing Fire and Water, as connected with the idea of Agitation—Commotion, as ÆSTUS, AQUA, (Lat.) &c.—Terms denoting Noise—the HARSH, Grating, Rough Noise, as involved with the notion of Scratching or Grating upon a surface, as HOARSE, &c. under the form ^RS, and HISS, &c. under the form ^S, &c.*

Words

Words expressing operations on the *ESTIA*, (*Εστια*), *EARTH*, *Αrk*, *Αrg*, &c. by *Stirring up*—*Routing up*—*Cutting up*—*Tearing up*—*Scratching up*, &c. its surface:—Terms, which are deriv ed from, or are connected with, those words.

*OCCA*—*OCCO*. (Lat.) The Harrow, To Harrow.

*OG*—*OGEID*, &c. &c. (Celtic) The Harrow.

*EGE*, *EGIAN*. (German,) The Harrow, To Harrow.

*ACKERN*. (Germ.) To Plough.

*ACKER*, *Acre*, *Ager*, *Agros*. (Germ. Eng. Gr. Lat.) The Ground.

*EGEAN*. (Sax.) *Occare*.

*EGGIAN*—*EGG on*. (Sax. Eng.) Excitare.

*EAGER*, &c. (Eng.) In a state of Excitement.

*HOUGH*—*HOE*, &c. (Eng. &c.) To Stir up the Ground.

*Haue*—*Hauen*. (Germ.) A *Hoe*, Mattock.

*Hew*. (Eng.) To Cut up.

*Hue*. (Eng.) The form, appearance, as made by Cutting, &c.

*HOUGH*, *HOE*, *HOCK*, *HUCKLE-Bone*. (Eng.) What relates to the lower part of the person, the Leg or Foot, which *Houghs* up the Ground.

*HOS*. (Sax.) Calcaneum, Caliga.

*OCREA*. (Lat.)

*HOSE*—*HOSEN*, *HOSA*, &c. (Eng. Sax. &c.) The Covering for the lower part of the person.

*HOG*—*Us*, &c. (English, Gr.) What *Houghs*, or Routs up the Ground.

*HACK*—*HASH*, &c. &c. (Eng.) To Cut.

*AX*—*HATCHET*, &c. &c. (Eng.)

*ACUO*, (Lat.) Quasi *Occo*, To Stir up, Sharpen up, &c.

*EDGE*. (Eng.) The Pointed—Sharp Extremity.

I SHALL consider in this Section the Terms, under the Element ^C, ^D, ^G, which express actions, performed on the Ground, the EARTH, ESTIA, (ΕΣΤΙΑ,) &c. &c. when it is *Stirred up, Agitated, Broken up, Routed up, Scratched up, Vellicated*, &c. &c., by the various accidents and operations attached to it, as OCCO, (Lat.) HOUGH, HACK, &c. &c. &c. I shall likewise consider those Terms, under the same Elementary form, which signify in general to *Stir up, Agitate, Excite, Cut up, Scratch up, Vellicate*, or *Tease*, a surface materially, or, in a metaphorical sense, as AGO, AGITO, &c. We shall find, that these Terms sometimes themselves express, in one of their senses, actions performed on the surface of the EARTH; or that they are involved, either directly or more remotely, with words expressing such actions, or with a train of ideas attached to such actions. Hence have been derived Terms, which express Bodily or Mental Feelings, as of *Pain—Terror—Disgust—Wonder*, &c. &c.; and objects which *Disturb—Annoy—Grieve*, &c. &c., from the metaphor of that which HARROWS up, HACKS up—*Vellicates—Pricks—Teases—Nips*, &c. &c., as ACHE, ACHOS, (ΑΧΟΣ, Dolor.) Hence we have a race of words, which, under the idea of *Scratching up—Scraping up—Vellicating*, or *Grubbing up* a surface, signify *To Nip up or in—To Catch up—Snatch up—To Gripe—Seize—Constringe*, as to HOOK up or in—AGCHO, (ΑΓΧΩ, Constringo.) We see in AGCHO, (ΑΓΧΩ,) or ANCHO, how we pass from the form of ^G, ^Ch, ^GG, ^GCh, to that of ^NG, ^NK; and hence we shall find a race of words, conveying a similar train of ideas, under the form ^NK, to which belong HANK, HANG, &c. &c. Under the Elementary form ^C, ^D, &c. we have words denoting *Fire* and *Water*, derived from the idea of *Agitation, Commotion*, &c. I shall likewise consider, in this Section, Terms denoting *Noise*,—the HARSH—*Grating—Rough Noise*, as connected with the notion of *Scratching* or *Grating* upon a surface,

face, such as HOARSE, &c. under the form ^RS, and HISS, &c. under the form ^S\*.

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\* Though I suppose, that all these Terms are connected, either remotely or directly, with words relating to the EARTH, ESTIA, (*Εστια*), and its operations; yet the Reader, if he pleases, may consider this matter as a point of *Theory*, which in a great variety of cases is distinct from those Etymological *Facts*, respecting the relation of words to each other, which are now for the first time unfolded in the present Volume. I have endeavoured so to state my Hypothesis, that it may be directed only to the *Facts*, which I am about to exhibit, as cases placed within the reach of Enquiry; and that it may accommodate itself, as nearly as possible, to any idea, which the Reader may form on the *Theory* of Languages. It may well be conceived, from the species of Evidence, which this subject is capable of affording, that *direct* and *absolute* proofs of the Influence of the EARTH, &c. cannot often be obtained; though the Reader, I trust, will be surprised and gratified in discovering, during the progress of our discussions, that the question is capable of supplying collateral and presumptive evidence of so striking and singular a nature. We shall all understand and agree, that the Terms, expressing in one of their senses Operations on the EARTH, must be few in number; and, moreover, that the application of words to this object will oftentimes escape the diligence of the Enquirer. We know, likewise, that the acknowledged Terms, which are peculiarly and familiarly appropriate to such Operations, must be still fewer in number; and hence we shall see, that such *direct* and *absolute* proofs of the Hypothesis, which some may require, cannot always be exhibited.—I have endeavoured, however, to perform all, which the nature of the subject will admit; and my own conviction is, that the various *Accidents* and *Operations* annexed to the EARTH are the great causes which have been *most* efficient in imparting that peculiar force and meaning to words, which they now possess in the mechanism of Language.

That these *Accidents* and *Operations* will have *some* influence, no one can doubt; and the *degree* of influence I must leave every Reader to adjust, according to his own views on the subject, from the evidence which is adduced before him. I must observe, however, that the *degree* of influence in a variety of cases is partly a point of opinion which every one may accommodate to his own *Theory* of Languages, and which is rather to be conceived than detailed and described. I have endeavoured therefore to guard myself with considerable diligence, in the statement of my Hypothesis, against any embarrassment, which might arise from confounding the truth of such *Facts*, which we are enabled fairly to ascertain, respecting the actual relation of words to each other, with the truth of my Hypothesis, as we advance to that point, when *Theory* may or must in some measure necessarily commence. I have stated, in the opening of my Work, that our Element constitutes a race of words, “which relate, either directly or more remotely, to the EARTH, and the Operations, Accidents,

The term which first presents itself to our attention, under the form ^C, ^D, ^G, &c., is the Latin Occo, or OCCA, &c., which

“dents, and Properties belonging to it;” and thus I do not embarrass myself with the charge of adjusting at every moment the *precise* degree of affinity, which words bear to this object, or the *precise* degree of influence, which this object may be supposed to possess on *every* occasion. I must again repeat, that the series of *Truths*, which I detail, respecting the *relation* of words to each other, may be considered, under one point of view, in a variety of cases, as independent even of the degree of influence, which we may choose to affix to the EARTH and its *Operations*; that is, the *Truths* which I have detailed, respecting the *actual relation* of words to each other, would in a variety of cases remain to a certain point the same, and would still be received and acknowledged, if the influence of the EARTH did not always appear in my discussions, as a prominent and important part of the argument.

The nature of the *Facts*, which I shall unfold in the present Section, and which I have detailed in other parts of my Work, may be thus briefly stated; and these *Facts* cannot, I imagine, be denied, whatever opinions we may form on the *Theory* of Languages. 1. That a great race of words is to be found, which are related to each other, in various degrees of affinity, under the same train of ideas; namely, that of *Stirring up—Scratching up—Excitement—Agitation—Commotion*, &c., which train of ideas we do really annex to the action of *Stirring up* or *Scratching up* the *Ground*, EARTH, &c., whatever might have been the first and original source, from which these ideas were derived, and whatever might have been the potent—Operative cause, by which they were propagated and preserved. 2. That among those words, thus related to each other, are indissolubly involved and entangled those terms, which actually express *Operations* on the *Ground* or EARTH. Under this state of the question, as it relates to *Facts*, we surely cannot be very far removed from the truth, in point of *Hypothesis*, when from this series of kindred words, we select those terms, as the most important and operative, and as best adapted to illustrate the common train of ideas, pervading the whole race, which are acknowledged by all to express an object most interesting to man, and to denote those Accidents and Operations attached to that object, which are the most important—familiar, and impressive, in the occupations of Human life. If we should perchance adopt any *Theory* on Languages, which may lead us to conceive a source antecedent to that of the EARTH and its Operations, from which the train of ideas conveyed by this kindred race of words was originally derived; still we cannot but consider the EARTH, with its Accidents and Operations, as being the most *important object*, on which that train of ideas is most *familiarly* and *impressively* exhibited, and by the influence of which, as we should imagine, it would be most effectively propagated and preserved. Even therefore on this point of view, we should justly select the EARTH, and its *Accidents—Operations*, &c., as supplying us with a series of terms, most forcibly

which directly expresses an operation on the Ground. The English *HOUGH* denotes a similar operation on the same spot, and is only another form of *Occo*; and the terms for Cutting, as *HACK*, *HASH*, *HATCHET*, *AX*, &c. &c., belong to the same words. My German Lexicographer explains *HACKE* by "A *HATCHET*, *Mattock*, *AX*, "*Pick=AX*;" and *HACKEN* by "To *HACK* or *Chop*, im Felde, "To *How* up, *Dig*, *Delve*, *Brake the Ground*; den *Weinberg*, "To *Grub*, or *How* up." In these German words we are likewise directly brought to the action of *Stirring up* or *Cutting up* the *Ground*; and in our English term *Pick=AX*, we see the instrument of Cutting applied to the Ground. The parallel terms for *HACK*, in various Languages, as produced by the Etymologists, are *Haccan*, (Sax.) *Conscindere*; *Hacher*, (Fr.) *Acciare*, (Ital.) *Hacke*, (Dan.) *Hacken*, *Hachten*, (Germ.) *Hacke*, *Securis*; *Hachelen*, (Germ.) To *Hackle*, *Minutim concidere*; *Haccio*, (Welsh,) &c., which they derive from the Latin *Ascia*, the Greek *Axine*, (Αξίνη,) as *Skinner*, or from the Saxon *Acase*, or the Teutonic *Acus*, *Securis*, as *Junius*. In English, the various forms for the *Cutting* instrument, belonging to these terms, are *HATCHET*, *AX*, *ADDICE*, *ADZE*, &c.; and under some of these words the Etymologists produce, as parallel, the Gothic *Aquizi*, the Saxon *Æsc*, *Ex*, *Acas*, &c. &c., the French *Hache*, *Hachette*, *Aiscette*, the Italian *Ascia*, &c., the Spanish *Hacha*, the Danish *Oxe*, the Belgic *Ackse*, *Haetse*, &c., the Latin *Ascia*, the Greek *Axine*,

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forcibly expressing a peculiar train of ideas, which is to be found through a wide compass of Human Speech. But when we take other views of the question, and examine words, belonging to different trains of ideas, the prospect still continues to open before us; and we perceive, that the same Hypothesis is equally potent in the illustration of other portions of Language. I shall assuredly prove this point at least, if I am not violently deceived, that the relation, which words do *actually* bear to each other, is precisely of such a nature, as it would have been, or as it might have been, if the Accidents and Operations, belonging to the *Ground*, *EARTH*, &c., had exerted that very species of influence, which my Hypothesis supposes.

*Axine*, (Αξινη,) *Ake*, (Ακη, Cuspis.) We perceive through what various Languages these terms have extended themselves, as likewise the various forms which they have assumed, by taking the different Cognate Consonants, C, D, K, S, T, X, &c., with their combinations. We may well imagine, moreover, what effect the existence of words, representing so important an action, would have on those Languages, in which they are found; and I might fix upon HACK and its parallels; as the terms, to which the race of words, under the forms ^C, ^D, ^G, &c., might be justly referred, through a wide compass of Human Speech; that is, the train of ideas, which runs through the words under the form ^C, ^D, ^G, &c., is strongly visible in the sense expressed by HACK and its parallels; and to such terms we might perpetually appeal with sufficient propriety, in order to illustrate the various turns of meaning, which this race of words has assumed.

Every one understands the various metaphorical senses, annexed to the words, which express the action of *Cutting*; and we shall at once understand, how inseparably these words are connected with the process of *Stirring up—Breaking or Cutting up the Ground*. The word *Cut*, and its parallels *Seco*, *Scidi*, &c., *Skizo*, (Σχιζω, *Findo*, *Scindo*,) &c., are to be found through the whole compass of Language; and we shall at once understand how they are connected with the action of the Soc, (Fr.) the Plough-Share, on the *Ground*,—the “*Terra SAUCIA Vomeribus*.” The SACK, about which we have heard so much, as a term pervading all Languages, means nothing but the *Hollow*, or *Cavity*, derived from the *Hollow*, or *Furrow*, so CUT—the ‘*Terra Excavata vel SECATA—SAUCIA, Arando*,’ &c. &c. Hence we see, that a word, under the same form, ‘*To SACK*,’ is nothing but the verb, with the strong metaphorical sense of *Seco*, of which SACK, the *Hollow* of the Bag, is the substantive. ‘*To SACK*’ is the same metaphorical  
idea,

idea, under one Element, as To *Harrow*, *Harry*, *Hergian*, (Sax.) "Vastare, Prædari," are under another. The various senses of the Spanish *Sacar*, which is nothing but *Secare*, will shew the different purposes to which this idea may be referred. My Lexicographer explains *Sacar* in its first sense by "To Remove, to put out of place;" and in other senses by "To clear, to free, &c.—To find out, to discover.—To pull out, to draw out, to extort.—To compel, to bring forth what was hidden.—To excite passion or anger," &c. &c. However various these senses may appear, the original idea is that of 'To *Stir* or *Turn up* or *out*, as the *Soil* of the *Ground*,—To *Cut up* or *out*, &c.—'To *Draw out*—*Pull out*,' &c. &c. The true idea of the word appears in another Spanish term, which is only a different form of it, and which I find in the same column of my Spanish Lexicon, "*SACHAR*, To turn the Ground with a Hoe or Dibble," as my Author explains it; and "*SACHO*, Hoe, an iron instrument for *Turning up the Ground*." In the same column of my Spanish Dictionary, I find *SACO*, which means at once "SACK, a bag for carrying or transporting any thing," and "Pillage, Plunder," as in the English SACK. In the Spanish phrase "*SACO del mar*, Bay, port, harbour," we see simply the idea of the *Hollow*. In Scotch, "To *SEUCH*," as a verb, means "To Cut, to divide;" and, as a substantive, *SEUCH* is "A Furrow, a small ditch."—I shall shew in a future Volume, that *Tailler*, To Cut, Carve, &c., with its kindred terms *Tailor*, &c. &c., belongs for the same reason to *Tellus*.—We may well believe, that the name for the *Hollow* in general, as applied on various occasions, would be derived from or connected with the *Hollow* in the *Ground*; and thus it is, under the Element CP, that *Cave*, *Cap*, *Cup*, *Ship*, &c. belong to the "*Terra exCAVata*," or the *CAMP-us ex-CAV-atus*, &c. &c. To *CAVO* belongs *SKAPto*, (*Σκαπτω*, Fodio,) *SAP*, To Dig—

To

To Dig out, &c.; and hence we have *Chop, Scoop, Sup, Sip, To Draw out, &c.*

Terms for the Instrument and Operation, expressed by OCCA, Occo, are to be found under the form ^C, ^G, &c. in different Languages. In Welsh, OG and OGEID is OCCA; and in the Armoric we have OGET and OGEDI. In the Cornish it is *Harau*, corresponding with the form of *Harrow*. In German, *Egian* is To *Harrow*, and *EGE* is the Instrument. One of the terms, signifying 'To Plough,' in this Language, is ACKERN, which belongs to ACKER, "A Field, Soil, Ground for tillage," &c.; so that ACKERN literally means 'To Soil or Ground,' if I may so express it, that is, 'To Break up the Soil or Ground.' ACKER, we know, belongs to ACRE, AGER, AGROS, (Αγρος.) In Saxon, *Egean* is Occare, and *Egetha*, "Harpica, Rastrum, OCCA." In the same column of Lye's Dictionary we have "EGGian, Excitare," which, we see, belongs to *Egean*, OCCARE; and thus we perceive how EGG, in the phrase 'To EGG on,' belongs to the metaphor of the *Harrow*, or OCCA.—The English word HOUGH retains, in the mode of writing it, the record of the Radical ^G, or ^C, though in the sound it is not heard. In HOE, a mode, by which this word is sometimes represented, the record of the Radical is lost both in writing and in the sound, and so it is in the parallel terms produced by the Etymologists, as the French *Houe*, *Hoyau*, the German *Hawe*, Pastinum, from *Hawen*, Percutere, Secare; the Belgic *Houwe*, *Hauwen*. Skinner observes, that it would not be absurd ("nec tamen absurdum esset,") to derive these words directly from the Latin Occare—"αυσσας deflectere à Lat. Occare."

In German, *Haue* means "A Hoe, Mattock, Pick-Ax," and *Hauen*, "To Hew, Cut;" from whence we shall understand the origin of our English word Hew, in the phrase To *Hack* and Hew. The Etymologists, under *Hew*, produce the parallel terms, as the Saxon *Heawian*,  
*Aheawian*,

*Aheawian, Heawen, &c.*, the Belgic *Houwen*, the German *Hawen*, the Danish *Hugger, &c.* The *Hew*, or *HUE*, the Form, appearance, or Colour of any thing, belongs to *Hew*, To Cut, as the Etymologists understand. "*Hiew*," says Junius, "Species, Effigies, Figura. A. S. *Heow*,—*Hiw* est Forma vel imago, præcipue talis, quæ fit cædendo sculpendove." Skinner produces the verb in Saxon, *Hiwan*, Formare, or, as Lye has it, "*Hiwian*, Simulare, "speciem illusoriam induere, fingere.—Formare." The two preceding terms in Junius are "*Hie*, Festinare, Properare," and "*Hie*, Fistuca; i. e. Ansatum et capitibus ferratum instrumentum, "quo pali publicæque alte in solum depanguntur." He refers us, under *Hie*, properare, to the Saxon *Higan*, and *Hicgan*; the former of which Lye explains by "Tendere, Festinare," and the latter by "Niti, conari, moliri," &c.; which, we see, belong to the idea of *Excitement*, attached to the action of *Houghing* up the Ground. The *HIE*, the *Fistuca*, is the *Exciting* — *Stirring* — *Driving* Instrument, to which we have the verb *Hier* annexed. *HUE*, in '*HUE* and Cry,' must be referred to this race of words, signifying 'The Cry, to *Stir up*—Excite and Rouse the people.' The Etymologists refer us to Spelman, under the Latin *Hutesium*, and Menage, under the French *Hucher*; and Skinner reminds us of the English *Hoot*, where we have the true form. This brings us to the terms denoting *Noise*, under our Element, which will be explained on another occasion.

The *HOE*, *HOUGH*, *HOCK*, *HOCKLE*, is the lower part of the person, adjacent to that which *HOES up*—*Houghs* or *Tears up* the *Ground*. The Etymologists refer us, under *HOE*, *Poples*, *Suffrago*, to the Saxon *Hog*, *Hoh*, the Belgic *Haessen*, &c.; and Junius observes, "Hinc forte desumpta sunt *Hoxing* et *Hucklebone*." Lye explains the Saxon *Hoh* by "*Calx*;—*Poples*, *Suffrago*;—Ang. *HOUGH*." An adjacent word is the Saxon *HOHA*, *Aratrum*; to which Lye adds, "Inde forsan nostra, An *HOUGH*,  
"Occa

"Occa Minor." We have likewise in Saxon, *Ho*, *Calx*, *Calca-neum*. We see, that the original meaning of these words, *Нон*, *HOUGH*, &c., is the *Calx*, the part which actually *HOUGHs* up the Ground—"Pars quæ OCCAT Terram," just as *Calx*, the Heel, belongs to *Calx*, the Stone, against which it strikes. *HOUGH* afterwards signified other parts of the Leg, the "*Suffrago*," which Robert Ainsworth explains by "The Joint of the hinder leg of a beast, called the *HOUGH*, sometimes the Pastern," and *Poples*, which he explains by "The Ham of one's leg behind the knee." Nathan Bailey explains *HOCK* by "The Small of a Gammon of Bacon;" and *To HOCKLE*, "To Hamstring or cut the joints towards the *HOUGH*." The succeeding term in this Lexicographer is "*HOCKLEY in the Hole*," which he derives from *Hoc*, *Dirt*, and *Leag*, Pasture; where in *Hoc*, *Dirt*, we are brought to the Spot, supposed in my Hypothesis. We might imagine, that the Greek *OKLazo*, (*Οκλαζω*, In Genua procumbo, Genibus inflexis subsidio,) belonged to *HOCKLE*, and it must be owned, that the coincidence is very strong; yet we cannot well decide on this point, till the Element *KL* shall be diligently unfolded. Junius has an article, "*Hoxing of Dogs*," which he explains by "*Expeditatio, vel Genuscissio*," and which he derives from *Hoh* and *HOUGH*. Nathan Bailey has an article, "*To Hoze Dogs*," "*To cut off their claws, or the balls of the Feet*," where the word relates to the lowest part of the Leg. In the *HUCKLE-bone*, the Hip-bone, we have the highest part of the Leg, &c.

I have supposed in another place, (p. 170,) that the terms for the *Hip*, or *Loins*, as *Iskis*, *Iskion*, *Ixus*, *Oxus*, *Osphus*, *Oskea*, (*ισχίς, ισχίον, ἰξυς, οἶζυς, οσφυς, οσχεα*.) are derived from the idea of the *lower part*, as connected with the *Ground*; though I have imagined, that the sense of the *Base* or *Foundation* supplied the intermediate step, as in the Persian است *AST*, "*The Buttocks*," "*Hips, Backside, Fundament*." It would be idle perhaps to attempt

attempt any distinction between these words, and the terms here produced, Hock, &c., if they are alike referred to the same spot—under a similar idea of the *lower* part of the person. I shall suggest, on a future occasion, another idea, from which these words may be derived. The Greek *Ignua* and *Ignus*, (*Ἰγνῡα*, *Ἰγνῡς*, Posterior genu pars,) seems to be connected with *Gonu*, (*Γονῡ*, Genu,) as the Lexicographers imagine; yet it appears to belong to our Element <sup>^</sup>G, with the organical addition of the *n*. The *Gonu* and *Genu* might be quasi <sup>^</sup>*Gnu*, where the vowel breathing was lost before <sup>^</sup>G, and inserted between the G and the organical *n*. The adjacent terms *IGDE* and *IGDIZO*, (*Ἰγδῆ*, Mortarium, Pila; — Genus saltationis, *Ἰγδιζῶ*, Agito Pistillum; — Torqueo, flecto,) belong to the race of words now under discussion, signifying ‘To Tear up—Break to pieces—Agitate,’ &c. &c. In the interpretation of *IGDISMA*, “*Ἰγδισμα*, Genus saltationis in quâ “*Lumbi* agitantur, ut Pistillum,” it might seem, as if the idea of motion, belonging to the *Lumbi*, was annexed to the signification of these words. This idea will be considered in a future page.

The Saxon *HON*, the *Calx*, *Calcaneum*, sometimes appears in that Language, under its genuine form, as “*Hos*, *Calcaneum*.” This word likewise signifies, “*Rhamnus*, *vimen*, *butrus*,” and moreover, “*Caliga*, *Ocrea*;—unde nostra *Hose*, *Hosen*,” as Lye justly observes. We perceive how *Hos* relates at once to the *Heel*, *Calcaneum*, and the parts of the Leg, “*Caliga*, *Ocrea*.” *Hose* and *HOSEN* mean the Covering for the Legs and Thighs. The Etymologists justly refer us to the Saxon *Hosa*, *Caligæ*, the Belgic and the Danish *Hose*, *Housse*, the Welsh *Hosan*, the French *Houseaux*, and the Italian *Huose*; though Skinner has improperly added the French *Chausse*, the Spanish *Calcas*, &c. We perceive how *Caliga* belongs to *Calx*, for the same reason that *Hosæ* belongs to *Hock*. The present Italian form for *Huose* is *Vosa*. Let us note the explanatory

tory term—the Latin *Ocrea*, where we observe another form of the *Hose*. The Etymologists derive *Ocrea* from *Ocris*, Eminencia; yet we cannot but perceive, how the *Oc* in this word connects itself with *Occo*.—In Barbarous Latin, *Hosa* is *Caliga*; and Menage informs us, that in modern Greek, *Ousion*, (*ΟυσΙΟΝ*), is used in the same signification. In French, *Bas*, the Stockings, means, we know, the *Base*, or Lower part; and our English word *Stockings* has a similar meaning, and belongs to the *Stock*, the Stump, the *Base* or Inferior position. I shall shew, that *Calx*, the Stone and the Heel, belongs to the Element *CL*, denoting the Ground, the *Solum*, *SOIL*, *CLAY*, *CLOD*, &c. &c.; and we shall now understand, that *Calceus*, *Caliga*, belong to the same spot. The term *Caligo*, under a similar form, denoting Darkness, means nothing but that which is *Clodded* or *Clogged* up, just as the term *Dark* belongs to *Dirt*, *Dust*, &c. In *Colo*, we have the *Cultivation* of the *Solum*. In Scotch, *HOGGERS* are “Course Stockings without feet,” as Dr. Jamieson explains the word. In Scotch too, *HOESHINS* bears a similar meaning; and this word Dr. Jamieson has justly referred to the Saxon *Scin-Hose*, *Ocreæ*, or *Shin-Hose*.

I shall take this occasion of recording the terms belonging to our Element, which in Menage are adjacent to *Houseau*, &c. The word *Houspiller* signifies “To pull, to tug one.—To worry, “to pull, to tear, to bite, as some animals do.” Here we see, that this term has precisely the metaphorical sense belonging to *Occare*, To Tear up; and the *Hous* should perhaps be considered as belonging to this race of words. *Piller* is attached to *Pull*, *Vello*, *Pillage*, &c. &c. The French Etymologists refer it to *Gaspiller*, To squander away, which seems probable; and yet the *Gas* in this word must be considered as belonging to *Gater*. The *Houspiller* appears however to have a turn of meaning somewhat different from the other, and more accordant with the  
race

race of words before us. Menage derives these words from *Vulsipilare*, "c'est-à-dire, pilos vellere." In old French, *Housse-paillier* means a Servant of the lowest order, as in Rabelais, "*Nerva Houssepaillier*—"C'est un valet de cuisine," as the Etymologists tell us, who observe, that "*Botex de foin*" is an expression applied to beggars, &c. who use Hay wrapped round their legs for Boots. The *Houssepaillier* then, as they suppose, "est un homme si miserable, que n'ayant pas même du foin pour s'en faire des bottes au besoin, il est obligé de se HOUSSER, ou botter de *Paille*." Surely the HOUSSEPAILLIER belongs to HOUSPILLER, and probably under the idea of the person who Squanders away, or *Pillages* his Master's property.

*Housser* signifies in French 'To Sweep the Dust off a surface;' where we are at once brought to the original idea, attached to these words, of *Stirring up*, or Scratching over a Surface. Hence *Houssine* means "A Switch," and *Houssoir* "A Whisk." The succeeding word to *Houssoir* is *Houx*, the prickly plant—the Holly, which may either mean that, of which Brushes are made, as the French Etymologists suppose, or it may denote the HOUGH—the Pricker—Scratcher. The next word to this is HOYAU, which my Lexicographer calls "The Pick-Axe;" and we shall not wonder to see terms, denoting the *Prickly* plant—and the *Pick-Axe*, adjacent to each other. The French *Housse* denotes a Covering for a Horse, which we call *Housings*; and likewise Coverings of other kinds. The French Critics must decide, from the peculiar turn of meaning annexed to the word, respecting the precise idea from which it is derived. From the Covering for the Legs, the name for a Covering in general might be taken; yet there is another idea, which accords with a different application of the word. We see, that *Housser* signifies "To sweep the dust off a Surface;" and we all acknowledge, that the idea of a Covering or some ornament, which we express by the name of *Dress*,

is connected with the *Dressing up* a Surface. I shall shew, that *Dress* belongs to *Dirt*, &c.; and we know, that it is applied to *Dressing Land*. It is curious too, that we talk of *Dressing a Horse*, in the sense of 'Rubbing upon his surface,' 'Currying him.' Le Duchat observes, that the "*Cheval Housse tantôt signifie un cheval couvert d'un Housse:—et tantôt un cheval, qui a une plaie, qu'on vient de Nettoyer.*" Here we see again, that the idea of Cleaning a Surface is fully apparent, which is likewise most aptly expressed by the same term *Dress*, as in the phrase 'To *Dress* a wound.' Le Duchat derives the word, in the latter sense, from *Houssoir*, a Brush, which is so called, as he tells us, either from *Houx*, the Holly, of which it is made, or from the German *Auss*, dehors; "d'ou aussi," as he adds, "nous avons fait *Houss*, qu'on dit à un chien qu'on chasse." In Languedoc and Gascony they use *Horse* for *Housse*; and from hence *Menage* derives it from *Ursa*, because Bear-skins were used as Coverings. Among other things, *Housse* signifies the Covering used by Women in Winter; and I ought to add, that terms for Coverings are often taken from the *Rough—Coarse* outward garment, used as a defence against cold; and that terms for the *Rough—Coarse* substance, are derived from the *Bristling—Shaggy* appearance, as connected with the *Scratched—Fretted* surface. Thus we see, how *Housse* might denote the *Rough—Bristly* Covering, as connected with *Houssoir*, the Brush, and *Houx*, the Holly. I shall shew, that *Brush—Bristle*, &c. belong to each other for the same reason.

The succeeding word to *Houx* in *Menage* is *HOYAU*, the *HOUGH* or *Mattock*. *Menage* derives *Hoyau* and *Houe* from *Upupa*; though other French Etymologists have seen, that they belong to the English *Hoe*, *Hew*, &c. &c. Adjacent to *HOYAU* in some French Dictionaries we have *HOUAGE* or *HOUCHE*, a Ship's *Furrow*; where we are directly brought to the idea of *HOUGHING*

*Houghing* up a Surface. We see, that *Furrow* is a metaphor taken from an operation belonging to the Ground, and to *Plough* the *Sea* is one of the most familiar metaphors in every Language. The next term to *Hoyau* is *Hoyer*, which signifies "Quereller, tanser, et quelquefois appeller;" where we have the metaphorical sense, annexed to these words, of *Stirring up*—*Irritating*—*Provoking*, &c., with that of *Noise*, likewise.—*Hoyer* is the metaphor of *Houer*. Le Duchat derives *Hoyer* or *Huyer* from *Vocare*. The adjacent terms *Huc*, explained by *Voix*,—*Hucher*, "Crier à dessein de faire entendre quelque chose—" *HUER*, Crier confusement," must be referred to the same race of words, denoting Noise. The French Etymologists derive these terms from *HEUS*, or the old French word *Hus*, a cry; and they remind us of the English word *HUZZA*. The Latin *HEUS*, and the English *HUZZA*, must be added to the same race. *Huau* and *Huette*, the Owl, belong to these words denoting Noise; and we shall now be reminded of our phrase 'HUE and Cry,' before produced.

Among the parallel terms for *HACK*, we have in Skinner the German *HACKELen*, "Nobis To HACKLE, minutim Concidere, " *HACKELen*, item in utraque dialecto linguâ Titubare." This will remind us of our term *HAGGLE*, which means 'To HACKLE or 'HACK—To make a bargain in a HACKLING, teasing, vexing, annoying 'manner.' We talk likewise of *Nagging* in a similar sense, "What " a *Nagging* fellow he is," which belongs to the same metaphor of *Notching*, or making *Notches* or *HACKS*. We see, in the use of *HAGGLE*, the idea of Vexing or Teasing, as connected with a Vellicating—Twitching motion; such as we should expect to belong to *HACK*, as derived from the operation of the *Occa*. In the phrase 'HACK and Hammer,' we have a similar metaphorical meaning, though the idea of *Vexing* or *Teasing* is not so prominent as in the use of *HAGGLE*. That authentic and popular  
Artist,

Artist, Nathan Bailey, explains HAGGLE by "To stand hard "in buying;" and the next word to this is HAGGLE, "To Cut "unhandsomely." We shall now understand, that the HIGGLER is the HAGGLER, and that the HUCKster is the HACKER, by the same metaphor. The *Ster* is the termination of contempt, as in 'Pun=*Ster*,' &c., which I have explained in another place. The Etymologists derive HUCKSTER from *Hocker*, (Germ.) Propola, &c., and HIGGLER from the German *Hacke*, Propola, and *Heuchler*, Adulator, &c. The preceding word to *Höcker*, A *Huckster*, in my German Lexicon, is HOCKER, A Bunch on the Back, which belongs to the idea of the *Raised* surface by HACKING it up. In my German Dictionary, the adjacent word to *Hocker* is HOCH, corresponding with HIGH. I shall shew, that HOCH, &c. means nothing but to *Stir up*—*Raise up*—HOUGH or HACK *up*; and thus we see, how HOCH, HIGH, HOCKER, the HUCKster, and the Bunch on the Back, remote as they may appear, belong to each other. The preceding article to *Huckster*, in Skinner, is HUCK=*Shouldered*, Gibbus, which he justly refers to this German word. The German HEUCHLER, the Hypocrite, Deceiver, and afterwards the Flatterer, belongs to the same metaphor of the HAGGLER, under the idea of *Fraud* and *Deception*. In German, *Knicker*, or *Knickerisch*, means "Niggardly, *Haggling*," &c., as my Lexicographer explains it. *Knicker* and *Niggard* belong to the same metaphor of *Notching*—*Nicking*, &c.; and in English, *Nick* means 'To Deceive—To *Nick* a person—To Cheat a person,' &c.

The succeeding term to HAGGLE, in N. Bailey's Dictionary, is HAGGLES, "It Hails. N. C.;" from whence we shall see, that the *Cutting* HAIL Storm, as we express it, is that which HAGGLES or HACKS. The Radical Consonant G is lost, we see, in *Hail*, but it is preserved in the parallel terms, *Hægol*, *Hægle*, &c. (Sax.) *Haeghhel*, (Belg.) *Hagel*, (Germ. and Dan.) produced by the Etymologists. Meric Casaubon derives *Hail* from *Chalaza*,  
(Χαλαζα,)

(Χαλαζα,) which I should imagine to be the fact, if the form HL only had appeared. If *Hægle*, &c. belongs to *Chalaza*, (Χαλαζα,) the G is an organical addition to the L. The HECKLE, HACKEL, or HATCHEL, &c. (*Hechel*, Germ.) is the instrument for dressing Flax, the Flax Comb; where we are brought to the original idea of *Vellicating* or *Teasing* a surface. Let us mark, how the term *Tease*, To Torment, belongs to the same action of *Teasing* or *Scratching* upon a surface. Dr. Jamieson explains the Scotch HECKLE by "To dress Flax;" and in the second sense, "Metaph. "To *Tease* with questions, to examine severely." We here see, that HECKLE coincides with the idea of HAGGLE. Let us mark, how by a just impression the term *Tease* was adopted in the explanation, though the writer was himself unconscious of the coincidence of metaphor in the two terms, when referred to their primitive idea. Nathan Bailey explains HACK by "To Jade, "also to *Hew*," where we have its metaphorical meaning preceding its material sense. The term HECKLE, as applied to the operation performed on Flax, seems to refer to two different processes. As a verb, HECKLE signifies "To Break Flax, To HACK "or Break to pieces;" and as a substantive, it appears to denote the Comb, with which it is *Teased* or *Dressed*. HACK, HECK, or HATCH, signifies a small door, which belongs to HACK, To Cut, and is derived from the idea of the *Catching* motion, annexed to this race of words, just as *Carpo* signifies to *Catch hold of*, and means likewise to *Tease* or *Vellicate* a surface. This idea however will be more fully explained in a future page.

Nathan Bailey explains HACKLE by "The Slough or cast-off "skin of a snake;" where HACKLE relates to the *Hirsute*, *Rough* Surface or Covering, HACKLED or *Teased* over, as it were. This same Philologist explains HACE by "*Harsh*, *Hoarse*;" where we have the *Rough* Noise, annexed to the action of *Notching* or HACKING

HACKING up a Surface; In Scotch; HEKKIL, HECKLE, means at once "A *Hackling Comb*," and *Cock's Comb*, or the *Feathers of his Neck*, derived from the same idea of their HECKLED—*Teased* State or Appearance. Dr. Jamieson has produced the following passage from Gawin Douglas:

"Phœbus rede foule his curale creist can stere,  
"Oft strekand furth his HEKKIL, crawand clere," &c.

Dr. Jamieson observes, that Ruddiman "has mistaken the meaning of the word, as here used," when he explains it by a *Cock's Comb*. "It signifies the feathers on the neck of a cock, and thus conveys quite a different idea from the *Curale Creist*, or *Comb*, mentioned in the preceding line. A feather from the neck of a cock still receives this designation, as well as a fishing hook dressed with one of these. V. HECKLE," which signifies to fasten by means of a *Hook*. It is not necessary to decide, whether it relates to the *Feathers* on the Neck or the Comb, as the same idea prevails. Let us mark, that the *Comb* of a Cock belongs, by a similar metaphor, to *Comb*, the instrument, which *Teases* or HACKLES a Surface. In the Poems attributed to Rowley, HECKLED is applied, as we shall now understand, with singular force and propriety to Savages wrapped up in the *Rough—Staring*, HECKLED covering of Beast skins.

"Whanne Scythyanes, salvage as the wolves theie chace,  
"Peyncted in Horrowe formes bie nature dyghte,  
"HECKLED yn *Beast skyns*, slepte uponne the waste,  
"And wyth the morneyne rouzed the wolfe to fyghte."

(*Englysh Metamorphosis*, v. 1, &c.)

Hence we find the following article in Lye's Saxon Dictionary, "HACELA, HACELE, Clamys," which means, we see, the *Rough—HECKLED* garment. The preceding term to HACELA, in Lye's Dictionary, is HACCAN, To HACK, HASH, "Concidere, secundo comminuerè." In Saxon we have the simple form likewise,

as

as HÆCCE, Pallium. In Rowley, the verb to this simple form is used. *Hope* is addressed by her votary, as oftentimes appearing,

"HECKET ynne a myste, and wyth thyne eyne yblente."

Here HECKET seems to be used in the spirit of its original idea. The person of *Hope* appears concealed and deformed to the eyes of her votary by the foul black mist, with which she is enveloped, as the person of one, who is wrapt up in the *Coarse, Rough* covering of the HECK. In Skinner we have HUCK, with its parallel terms *Huque*, (Fr.) *Huycke*, signifying "Palla, toga, pallium" "Belgicis foeminis usitatum," originally denoting, as I imagine, the *Rough*, outside Cloak or *Covering*.

The words, which are in the same page with HACK in Skinner's Lexicon, are HAGGESS, HAGGER, HAGGARD, HAG, HADDOCK, HACKNEY, and HACK, Sepes; which I shall shew, in the course of my discussion, all to belong to the idea conveyed by HACK, To Cut, remote as they may seem from each other in their various senses. HAGGESS is explained in Skinner, both by "Tomaculum" "seu Botulus ex carne Porcinâ incisa," and "Faliscus venter, seu ventriculus fartus;" and he derives it from *Hog*, "vel" "potius," as he adds, "à verbo Teut. *Hacken*, Conscindere, Dissecare." The HAGGESS is the part HACKED or cut into small pieces, before it is dressed. Mr. Grose, in his Provincial Glossary, explains HAG, HAGGUS, by "The Belly," and HAGGIS, or HAGGASS, "The entrails of a sheep, minced, with oatmeal, and boiled in" "the stomach or Paunch of the animal. Northumb. and Scotl." "To cool one's HAGGASS, to beat one soundly." The preceding term in Grose is HAGGENBAG, which he explains by "Mutton or" "Beef baked or boiled in pie-crust. Cornw.;" where the idea of the HACKED Meat is, I imagine, still preserved. The HASLET, in French *Hastilles* or *Hatilles*, appears to have the same sense as the HAGGESS. The French Etymologists derive it from *Haste*, Veru.

We

We see, that the *HASTE*, *HASTA*, (Lat.) still means the *HACKER* or *Cutter*. The preceding term to this French word, in the Dictionary of Menage, is *Hasterel*, or *Hastereau*, which sometimes signifies *Collum*; and it should seem, as some imagine, that *Hasterel* belongs to the German *Halz*, the neck. Yet Duchat observes, that in an old French Romance, the term signifies “les parties de la poitrine et de l’estomac jusque vers la ceinture;” and he adds, “Et ce sont ces mêmes parties du porc qu’à Metz, où Rabelais avoit été, on entend encore aujourd’hui sous le nom de *Menue HASTE*, ou *Hastille* : aussi est-ce uniquement du foye de cet animal que sont faits les *Hasterets* ou *Hastereaux*, qu’on y mange rôtis sur le gril à la *Hâte*.” It should seem from hence, that *HASTE* is the simpler form of all these words, and that *HASTILLE* is the diminutive.

The preceding term to *Haslet*, in Skinner, is *HASLE-Nut*, which appears in various Languages, as in the Saxon *Hæsel*, *Hæsl*, the German *Hasel*, the Danish *Hassel*, the Belgic *Haseler*, &c. &c. On the origin of these words it is difficult to decide. Martinius derives them from *Hase*, the *Hare*, “quod nucamenta sint ceu villi pedum leporinorum,” and Skinner from the Latin *Casula*. Wachter thinks, that both these writers are wrong, and that *Hasel* is derived from *Hæsel*, “proprie Galerius, et metaphorice calyx nucis, quia galero similis.” This conjecture is not improbable. The *Hæsel*, Galerius, belongs, as Wachter justly observes, to the German *Hut*, which corresponds with the English *Hat*, and must be referred to terms, denoting an *Enclosure*.

The succeeding word to *HACK*, in Skinner’s Dictionary, is *HACKNEY*, to which he produces the parallel terms in other Languages, as the French *Hacquenée*, the Spanish *Hacanea*, *Haca*, the Italian *Acchineia*, *Acchenea*, *Chinea*, the Welsh *Hacnai*, “quod illis,” says the Lexicographer, “Equum Gradarium, nobis Equum conductitium significat.” He adds, “Fort. omnia à Teut.

"Teut. *Hengst*, *Equus*, vel saltem cætera omnia ab It. *Chinea*, et "hoc à *Schiena*, Dorsum, q. d. *Cavallo di Schiena*, A *Backed-Horse*, "a *Saddle Horse*, a *Pad Nag*." In English we use both HACK and HACKNEY; and we must observe, that the *n* is only an organical addition to the C or K. We see, that in the Italian *Chinea*, the Radical form is entirely lost. Menage has justly seen, that the French terms HAQUENÉE, HAQUET, HAQUE, and EGUE, names for Horses, belong to *Equus*. He has not however been thought so fortunate in deriving the Spanish *Alfana* from this Latin word. After having told us, that in the Dialect of Arragon they say *Faca* for *Haca*; he adds, that from *Faca* they have formed *Facana*, and then *Facanea*, a term still used in Castile. From *Facana* they have formed *Fana*, and hence, by the addition of the Arabic article, *Alfana*. If the fact be true, that in Castile they still use *Facanea*, this derivation cannot be considered as improbable. Our Etymologists have not always been least successful, when they have referred terms to each other, which appear altogether dissimilar. Nothing can be more unlike than *Bishop* and *Eveque*. Still, however, both the *Al* and the *Fana* are probably of Arabic origin, though I have not been able to ascertain the source from whence they are derived. Monsieur Menage concludes the article about *Haquénée* by producing the celebrated Epigram made on his own derivation of *Alfana*. "Il me reste," says he, "à faire part ici à mes Lecteurs de cette belle épigramme que M. le Chevalier de Cailly a faite sur mon étymologie "d' *Alfana*.

"ALFANA vient d'*Equus* sans doute,

"Mais il faut avouer aussi,

"Qu'en venant de là jusqu'icy,

"Il a bien changé sur la route."

We shall now understand, that the HACK—HACKNEY—*Equus*, is the animal, 'Qui solum movendo Occat, who HACKS up—Tears 'up the Ground in Moving—by Trotting—Galloping,' &c. The

Etymologists derive *Equus* from *Æquo*—"quod, quando quadrigis  
 "jungebantur, *Æquabantur*, &c.—*Εἰω*, *Cedo*, quod animal sit  
 "docile—*Οχέω*, *Veho*—*Ὠκυς*, *Velox*," &c. Our familiar term  
 HORSE conveys a similar idea under the form ^RS, corresponding  
 with HERSE, (Fr.) The HEARSE, which carries the Dead, has  
 a similar meaning, and denotes the carriage, which *Tears up* the  
 Ground, by dragging over it.—We cannot in these cases separate  
 the *Noise* from the action itself; and we might have brought it  
 under the terms, denoting Noise, by *Grating* on the Ground.  
 I shall shew, that *Cart* belongs to *Crush*, *Crash*, *Scratch*, *Grate*,  
*Grit*, &c. &c., which are derived from actions on the CRT, the  
 CREAT, (as it appears in the Celtic Dialects,) the *Ground*. HORSE  
 occurs in the Saxon and Danish *Hors*, the Belgic *Hors*, or *Ors*,  
 the Runic *Hross*, which the Etymologists have produced, who  
 have likewise given us the German *Rosz*, the French *Roussin*,  
 the Italian *Ronzino*, the Spanish *Rozin*, which, if they do not  
 directly belong to HORSE, and the Element ^RS, with the  
 breathing before the R, must be referred to the Element RS, with  
 the breathing after it. The form RS will be considered in a  
 future page. Skinner derives *Hearse*, which he writes *Hears*,  
 and explains by "Pannus Libitinarius, capsæ Funeræ operimen-  
 "tum," from the German *Hülse*, *Siliqua*; "est enim Cadaveris  
 "quasi exterior Siliqua:" and Junius explains HEARSE by "Ce-  
 "notaphium, tumulus honorarius;" and derives it from the Saxon  
*Are*, Honor. He observes too, that it means what we call a *Pall*,  
 "Pannus ille, quem defuncti loculo honoris ergo insternunt."  
 Lye however has justly explained it by "Feretrum ab *Equis*  
 "tractum." The adjacent words to HEARSE are *Hearth* and  
*Heath*, which assuredly belong to the EARTH. Thus we see,  
 that the HEARSE is connected with the HORSE, for the same rea-  
 son as HAQUENÉE, HAQUET, the Dray, belong to the HACKNEY,  
 or HACK.

Junius

Junius has a glimpse of the idea, which I have proposed for the origin of these words, when he produces the Etymology of Gesner, who says, that the *HACKNEY* is so called, because he makes a noise with his feet, alternately moving up and down, such as we hear when *Herbs* or *Flesh* are HACKED or Chopped into small parts upon a dresser by two Knives. He reminds us, moreover, that the Belgic word for the Horse, which the Latins call *Asturco*, is *Klepper*, which comes from *Kleppen*, Sonare, resonare; and that *Kalpis*, (*Κάλπις*), in Greek, is the *ἵππος βαδιστής*, (*Equus Gradarius*), according to Hesychius. To these words belongs our English term *Gallop*.—I shall shew, that a race of words denoting *Noise* are attached to our Element <sup>^</sup>RS, <sup>^</sup>S<sup>^</sup>, <sup>^</sup>K, &c., under the idea of the *Noise* made by *Tearing up* or *Disturbing* the Ground, in passing over it. Perhaps the idea of the *Noise* was the original notion annexed to the Element. The effect of the *Horse's Hoof* in motion, in its *Noise* and action, seems to have made a deep impression on the mind in every country.

“Quadrupedante putrem sonitu quatit ungulâ campum.”

Though we have no evidence to decide on the precise notion which was annexed to these words, *HACKNEY*, &c.; yet we can certainly decide on the train of ideas, and on the terms to which they belong. We cannot doubt, that they belong to *HACK*, &c., as referring to an action on the Ground, by the operation either of swift or slow motion. Similar ideas are presented to the mind, of *Noise* and *Impression* on the Ground—the *Occatio terræ*, whether the motion performed be swift or slow. The name of the *HACKNEY* might have been that of the *Drawing* or *Dragging* Animal, and the idea of *Drawing* or *Dragging* is alike connected with this action on the Ground.—In short, every thing coincides to shew, that these names are connected with the train of ideas, which I have unfolded, whatever might be the precise notion  
which

which they originally conveyed. We all acknowledge, that HACKNEY connects itself in form with the verb HACK; and in Welsh the same union is found. The preceding terms to the Welsh "HACNAI, A *Hackney* Horse," in Mr. Richards' Dictionary, are HACCIO, "To slice, To HACK or cut, to slit or slive;" and HAC, "A Cut, Notch." The succeeding word to the French HAQUENEE is HAQUET, A *Dray*, which, according to my Hypothesis, still conveys the same idea, and means that which HACKS up the Ground by *Dragging* upon it.—The Latin ÆQUO, bearing a similar sound to Equus, conveys a similar meaning. The term ÆQUO, "To *Equal*, to lay flat, and level," *Excisamque ÆQUAVIT* Solo, means nothing but 'To HACK or *Rout up* the Ground, for the 'purpose of Levelling it, quasi Occo, Frangendi causâ.' We see how the word is brought to the Spot in the phrase which I have produced; and we know, moreover, that the term is again brought to the Spot, when ÆQUOR actually signifies the *Surface of the Earth*. Thus we see, how the word for Justice, as EQUITY, what is EQUAL, may belong to the idea of *Breaking up the Ground*.

The term Ox, with its parallels, has been referred by Skinner to Occo, "quia, sc. hoc animal tum *Pedibus* tum *Aratro*, quod "trahit, *Terram* Frangit et *Proscindit*." That it belongs to the idea and the words, attached to Occo, is, I think, certain; but it is not so easy to decide on the precise notion conveyed by it. If it means the animal, "quod *Terram* OCCAT *Pedibus*," it belongs to the same idea as Equus. It may however mean the animal employed in *Ploughing*, and in this sense it will agree with the combination Ox=*Gang*, sometimes called *Oskin*, from "Ox et *Gang*, Itio; scl. quantum ab uno Bove Arari potest," as the Etymologists have told us. The Ox might mean the animal, "quod OCCAT," in a metaphorical sense, or the *Harrower*—the Router—the Fierce—Attacking—Butting Animal. It should seem,

seem, from the Irish AGH, which means at once, "An Ox, Bull, or "Cow,"—"Fear, Astonishment, Awe,"—"A Conflict, battle," as Mr. Shaw explains it, though he has placed the words in these different meanings in three distinct articles, as if the metaphorical sense annexed to Occo represented the original idea. The Etymologists have collected the parallel terms to Ox, as the Saxon *Oxa*, the Danish, Islandic, and Frisian *Oxe*, the Belgic *Osse*, *Ox*, the German *Ochs*, *Ochse*, the Runic *Auxs*, and the Gothic *Auhs*, or *Auhsns*; to which we should add the Celtic terms, which appear in Lhuyd, under *Bos*, as *Yx*, *Eidion*, *Udzheon*, *Odion*, *Ezhian*, *Eark*, *Agh*, *Aithre*. Some Etymologists refer these words to *Bos*, and the *b* in *b*-Os might certainly be only a labial sound annexed to the vowel breathing; but on this point it is not easy for us to decide till the Element BS shall be fully examined.

I have before produced EGG, in the phrase 'To EGG on,' and it has been referred by the Etymologists to the Saxon *Eggian*, and the Runic "Ad *Eggia*," the Danish "Til *Egger*," *Exstimulo*; the French *Agacer*, *Lacessere*; the Latin *Acutus*, the Greek *Ake*, (*Axη*, *Acies*,) and the English *Edge*. The Saxon *Eggian*, "To "EGG, Incitare," occurs in the same column of Lye's Dictionary with *Egean*, *Occare*. The French *Agacer*, "To set the teeth on "Edge.—To Induce, Entice, to Allure," must belong to the race of words before us; and here the Element is doubled, AG=AC, in order to render the term more forcible. We shall now understand, that the word EAGER denotes a person in a state of *Excitement*, and belongs to EGG, &c. The Etymologists refer us to the Saxon *Eagor*, *Ferox*, *Acer*; the French *Aigre*, the Welsh *Egr*, the Italian *Agro*, the Spanish *Agrio*, the Belgic *Egger*; and they again remind us of *Ake*, (*Axη*,) and the Latin *Acer*. Lye justly produces likewise the Saxon *Eggian*, the Islandic *Eggia*, *Incitare*; the Saxon *Ecge*, and Islandic *Egg*, *Acies*; with which, as he says, *Acies* and *Ake*, (*Axη*,) correspond. Skinner, moreover, produces the

the Danish and Runic word *Æger*, Oceanus; and he adds, "Sic  
 "etiam nobis appellatur violentus ille *Æstus* Trentæ fluvii."  
 Let us note the explanatory term *Æstus*, which must be referred  
 to the race of words now before us. It is a very expressive term  
 to denote a violent state of Agitation, and is equally applied to  
 the commotion by *Fire* or *HEAT*, and *Water*. Let us likewise  
 note the term *HEAT*, which belongs to the same train of ideas.  
 The words relating to *Fire* and *Water*, which are attached to our  
 Element, will be examined in a future page.

Terms, denoting what is *Sharp*;  
 —What Cuts, or HACKS, &c.  
 Id, quod OCCAT.

~~~~~  
Acuo, *Acutus*, *Acer*. (Lat.)
Oxus, *AKÉ*, *AK-OKE*, *AKon*,
 &c. &c. (Gr.)
AIGU, *AIG=Uiser*, &c. &c. (Fr.)
Acido, *AGO*, *AG=Uzzare*. (Ital.)
 &c. &c.
EDGE, *EGG*, &c. &c. (Eng. Sax.)
HECK, *ECKE*. (Old Eng. Germ.)
 The Sharp projecting Point,
 or *Edge*.

AKTE. (Gr.) The Sharp *Edge*
 of Land—The Shore; and
 the Ear of Corn with the
 Sharp *Edge* or Point.

AHS, *ECHir*, *ATHER*, &c. (Goth.
 Sax. Greek, &c.) The Sharp-
 pointed *Ear* of Corn.

AKROS. (Greek,) The *Edge* or
 Extremity.

AX, *HATCHET*, &c. *ÆX*, &c.
HACHE, &c. &c. (Eng. Sax.
 Fr. &c. &c.)

HACKE. (German,) A *Hatchet*,
Mattock, *Pick-Ax*, &c. &c. &c.

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 WE now understand, that we must refer to such terms as *Egean*,  
*Occare*, *HACK*, &c., a race of words, which denote what is *Sharp*—  
*Sharpened up*, &c., and which are derived from the notion of  
*Excitation* or *Irritation*—of *Stirring up*—*Scratching up*—*Tearing*  
*up*

*up*—HACKING *up*, if I may so express it. Hence we have *Acuo*, *Acutus*, *Acer*, *Acies*, *Acumen*, *Acus*, &c. &c. (Lat.) *Oxus*, *Ακε*, *ΑΚΟΚΕ*, *Akis*, *ΑΙΧΜΕ*, *Akous*, or *ΑΚΟΠ*, *ΑΚΟΝΕ*, *Akonao*, (*Οξύς*, *Acer*; *Αχη*, *Ακωκη*, *Acies Ferri*; *Ακίς*, *Cuspis ferri*; *Αίχμη*, *Cuspis*; *Ακων*, vel *Ακούς*, *Jaculum*, ab *Αχη*, *Ακωνη*, *Cos*; *Ακοναω*, *Acuo*, *Exacuo*;—*Impello*, *Incito*,) *EDGE*, (Eng.) &c. &c. &c. with the various terms, under the Element *^C*, &c., relating to the idea of what is *Sharp*—*Piercing*—*Cutting*, &c., which are to be found through the whole compass of Language. The Latin *Acuo* is interpreted by “*To Whet*—*To point*—*To provoke* ;” and *ΑΚΕΡ*, by “*Sharp*, *sour*, “*poignant*, *tart*, *EAGER*, *Acrimonious*, *virulent*, —*Courageous*, “*brisk*, *strenuous*, *smart*, *pert*, *metalsome*, *sturdy*.” I have given these interpretations, that we might be fully impressed with the various turns of sense to which these words are applied. We shall unequivocally perceive, that *Acuo*, “*To Sharpen up*—“*Stir up*—*Whet*—*Provoke*,” is only the metaphorical application of *Occo*. I shall not attempt to produce the acknowledged derivatives of *Acuo*, *Acer*, as *Acidus*, *Acetum*, &c. &c., with the parallel terms in modern Languages, as *Acute*, *Acid*, (Eng.) &c. &c., *Aigu*, *Aigre*, *Aiguiser*, *Aiguille*, &c. (Fr.) *Acido*, *Acre*, *Ago*, *Aguzzare*, &c. &c. &c. I cannot however forbear producing some terms directly belonging to this race of words, about which some difficulties may exist. In the Latin *Acerbus*, the *Ac* is acknowledged to be attached to *Acuo*; and even the portion *Acer* in this word might belong to the form *Acer*, the adjective, with the *b* as an organical addition to the *R*. Yet the *Erbus* might belong to *Herba*, as the word appears peculiarly to relate to the ‘*Unripe*’ productions of Nature. In German, however, *Herb* means “*Harsh*, “*Rough*, *Sharp* ;” and to this *Erbus* might be referred. The *Acer*, the Maple-tree, is so called, say the Etymologists, “*quod ACRE* “*et durum ejus sit lignum*.” Martinius derives the German *Ahorn*, the Maple-Tree, from *Acernus*. The *Acerra*, the Censer,

is

is supposed by some to be so called, "quod *Acerna* sit, id est, ex "*Acere* facta." Perhaps it receives its name from containing the *Incense*, or the *Sharp*—Pungent Smell.

The *Akoniton*, (*Ακονιτον*, *Aconitum*, *Herba venenata*,) is imagined to have been so denominated, "quod in *en* ταις ακοναις, seu cautibus nascitur; yet perhaps it is derived from *Akonao*, (*Ακοναω*, *Acuo*, *Exacuo*;—*Impello*, *Incito*,) under the idea of its being a *Sharp*—Violent Poison. *Acinum* or *Acinus*, the Stone of any fruit, is derived by some from *Acuo*, because, as I imagine, the Stones in comparison of the fruit are *Sharp* or *Hard* to Bite, &c. *Acinaces*, *Ακινακης*, the Persian weapon, is derived from *Ake*, (*Ακη*); yet Vossius observes, "In peregrinis Græcum quærere etymon "insanire est." I find no Persian word to which I can readily refer this term. The *Acipenser*, the Fish, has been derived "ab "*Accipiendo*," vel "quia se in *Aqua* Pandat—vel quia est *Acie*, "vel *Acumine* Panso, hoc est, quia lato est rostro et patente." Vossius thinks, that *Acipenser* is quasi *Acipesner*, ab *Acumine* "*Pesnæ*, hoc est *Pennæ*. Nam antiqui, Festo teste, *Pesnæ* et "*Coesnæ* pro *Pennâ* et *Cœnâ*." The word under this idea may perhaps be derived from *Acus* and *Pinso*, To peck, from its Sharp Beak or Nose. The *AICH* in *Aichme*, or *AICH-chme*, (*Αιχημη*, *Cuspis*,) we must surely refer to *Ake*, (*Ακη*); and if that should be the case, the *AK* in *Akme*, or *AK-kme*, (*Ακημη*, *Cuspis*, *Acies*,) must be referred to the same source. The *Chme* or *Kme* is *Chame*, *Kame*, and belongs to the Element CM, denoting the Top or Surface. The *Ai* and the *A*, however, may have only been the representatives of some articular Prefix. The Latin *Acumen* might be a compound of the *Ac* and *Cumen*, or the *Men* may be only the addition from the analogy of the Language. The origin of the Greek *Oxus*, (*Οξυς*,) will be acknowledged when we recollect the term *Oxina*, which actually signifies the *Occa*, or *Harrow*, (*Οξίνα*, *Crates dentata ferreis stilis*.)

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THE *EDGE*, we see, properly denotes the *Sharp Extremity*, and afterwards the *Extremity* or *Boundary* in general. The Etymologists have recorded the parallel terms to *EDGE*, as the Saxon *Ecg*, *Ecged*, the Islandic *Egg*, the Danish *Eg*, the old Belgic *Egge*; and they have justly produced likewise *Ake*, (*Ακη*,) *Acies*, & c. Junius records moreover the terms in Suidas and Hesychius, *Ηκη, η Οξυτης του σιδηρου Ηκες, Οξυ Ηκεα, Οξεα*. In old English we have *HECK*, which occurs in the Poems attributed to Rowley, and is interpreted by Dean Milles, the *Height*. The precise meaning of the word is that of the *EDGE*, the *Sharp—Projecting Point of Land*.

“ Stronge ynn faithfullnesse, he trodde  
 “ Overr the waterr lyke a Godde,  
 “ Till he gaynde the distaunt *HECKE*,  
 “ Ynn whose bankes hys staffe dyd steck.”

“ Thenn the foulke a brydge dydd make  
 “ Overr the streme untoe the *HECKE*.”

(*Song of Seyncte Warburghe.*)

Hence is the origin of the German *ECKE*, which signifies, as my Lexicographer explains it, “ A corner, angle, nook, *ECKE* oder “ *Spitse*, des Landes, a Point, Cape, Promontory, Fore-land;” where, in the explanatory words *Spitse* and *Point*, we have a similar metaphor of the *Sharp Extremity*. The same Lexicographer explains *Spitse* by “ The *Point* or *Tip*, (the *Sharp End* of a “ thing.)” The succeeding term, in Wachter’s *Glossarium Germanicum*, to *ECKE*, which he explains by “ *Acies*, *Cuspis*, &c., and refers to the English *EDGE*, &c., is *ECKE*, “ *Angulus*, *cuspis* “ ex concursu duarum linearum, Græcis *ἄγων*, per Epenthesim, “ Latin. *Angulus*, Belgic *Hoek*,” &c. I shall shew, that *Angulus* is quasi *Aggulus*, and that it belongs to this race of words. Wachter, under *ECKE*, makes a scanty collection of the terms, which he imagines to belong to the idea of the *Sharp-pointed*

object, &c. Among these he enumerates the Latin *Occa*, the German *EGGE*, bearing the same meaning, &c. &c. &c. The succeeding word to *ECKE*, in my German Dictionary, is *Eckel*, "Disgust, distaste, dislike;" which belongs to the very same idea of the *Sharp* object, in its metaphorical sense of *Teasing—Annoying*, &c., just as *Acerbus* means in one sense *Displeasing*, as R. Ainsworth explains it. In the succeeding column of my German Lexicon we have *EGE*, the *Harrow*, the term produced by Wachter, which points out to us the train of ideas annexed to these words. Wachter sees no connection between *Echeln*, *Aversari*, and *ECKE*, though they are adjacent to each other in his Glossary; but he derives *Echeln* from the Greek *αλγειν*. He justly however refers us to the Saxon *Eglan*, *Dolere*; to which belongs our term *Ail*. Wachter produces, among the terms attached to *ECKE*, *Cuspis*, the words *AHSA*, (Goth.) *Æchir*, *Egle*, and *Eglan*, *Spica*. From hence we shall understand, why *AKTE*, in Greek, (*ακτη*, *Littus*, *Farina*, *fruges*,) relates at once to the *ECKE*, the *Sharp* Projecting Shore or Land, and to Corn; or originally, as I conceive, to the *Sharp* *AHSA*, or *ÆCH-ir*, the *Ear* of Corn. Under this idea we shall see how *Akte* and *Ake*, (*ακτη*, *ακη*, *Acies*,) agree with each other. Homer applies *AKTE*, (*ακτη*,) *HECK*, to the High Advanced part of the Shore—the *Head-Land*, or *Projecting* Point of Land, on which the waves beat with noise and violence; and the Scholiast has justly conceived the word, as denoting 'the Craggy Spot on the Sea Coast, on which the waves break.'

Αργεῖοι δὲ μεγ' ἰαχόν, ὡς ὅτε κύμα  
 ΑΚΤΗ ἐφ' ὑψηλῇ, ὅτε κινήσει νοτὸς ἐλθὼν  
 Προβλήτι σκοπέλω. (B. 394, &c.)

"Argivi vero altum clamabant, sicut quando fluctus ad *Littus*  
 "altum cum eum admoverit Notus ingruens *Procurrenti scopulo*."

"ΑΚΤΗ,

“ ΑΚΤΗ, ο παραθαλάσσιος και πετρώδης τοπος. Απο του περι αυτον Αγεσθαι, “ ο εστι, ρησσεσθαι, και περιπλασθαι τα κυματα.” We might suppose, that the ΑΙΓ in *Aigialos*, (Αιγιαλος, Littus,) belonged to ΑΚΤΕ, (Ακτη); yet I imagine, that *Aigialos*, (Αιγιαλος,) is a compound, and only another form of *Agchialos*, (Αγχιαλος, Mari vicinus, ex Αγχι, et Αλς, Mare.) I have produced these words HECK, ECKE, and AKTE, &c. (Ακτη,) on a former occasion, (p. 114,) as denoting the *Enclosure*; though I have there suggested likewise, that HECK may belong to EDGE. In this opinion I finally repose.—I state on the present occasion, that the HECK, &c. means the *Sharp Extremity* of Land, which in fact is the *Bounding Shore*, and such was afterwards the general sense of HECK, &c. Yet I am desirous of proceeding, as far as I am able, in my investigation on the original idea annexed to words; and I have now, as I imagine, advanced to that point, and have decided on the primitive notion. I produced, on a former occasion, other words, as denoting the *Enclosure* or *Bound*; and I have nothing now to add to the observations with which they were illustrated. Some of those words will however be again brought under consideration in a future page of my Work.

The term ΑΚΤΕ, (Ακτη, Farina, Fruges,) as relating to *Corn*, denoted originally, as I imagine, the *Prickly Ear* of corn. We have seen, that a German Lexicographer produces *Spitze*, in his interpretation, as a parallel term to ECKE, or the ΑΚΤΕ, (Ακτη,) the *Sharp Point* of Land; and it is curious, that *Spitze* actually relates to the *Sharp—Pointed Ear of Corn*—“ *Spitze einer Kornahre*, “ the *Beard of a Corn Ear*,” as the same Lexicographer explains it. Thus, then, ΑΚΤΕ, (Ακτη,) will bear two senses similar to *Spitze*, and for the same reason. Let us mark the explanatory terms, the English EAR, and the German AHRE, which convey the same metaphorical meaning, whether they are considered as  
 belonging

belonging to the Elementary form ^R, or to ^Cr. If *Ear*, &c., the substantive, belongs to the form of the Element ^R, we must directly refer it, as we should readily imagine, to *EAR*, (the verb,) To Plough, *ARO*, &c.; and if it belongs to the form ^Cr, it would be naturally referred to such terms as *HACK*, &c. &c. In some Languages, *Ear* appears under the form ^C, &c. ^Cr, &c.; and in others under that of ^R. Among the parallel terms, the Etymologists produce *Ahs*, (Goth.) *Aecer*, *Ahr*, *Eare*, &c. (Sax.) *Aaker*, (Su. G.) *Akran*, (Moes. G.) *Ahr*, (Germ.) *Aer*, *Ader*, (Belg.) *Ather*, (Aθηρ,) *Arista*, &c.; and to these we must add the Scotch *Echer*, *Icker*, '*Acher-Spyre*,' &c. It should seem, as if in these words the various forms ^R, ^S, ^RS, &c. were united: The form ^R in some of them seems to be directly taken from the form ^Cr, and the letter H seems to be a record of the *Ch*, as in *Ahr*. Whatever may be the mode of considering these words, in our arrangement of the proper forms to which they should be referred; the idea, which they convey, is unequivocally that of the *Sharp—Pointed* object. When we consider the form ^Cr, we cannot but note the same form in *Acer*; and we shall now understand, that the Greek *AKROS*, (Ακρος, Summus,) an adjacent word to *Akte*, (Ακτη,) is another term of the same kind, and that it belongs to the idea of the *Sharp* EDGE, or *AKE*, (Ακη,) the Top or Extremity. In Scotch, *ACHER-Spyre* means "To Sprout or Germinate," which Dr. Jamieson has justly referred to *Echer*, or *Aechir*, the Ear of Corn, and *Spire*, the *Sharp Point*. This is all very just, except that *ACHER*, in the compound *ACHER-Spyre*, conveys the general idea of the *AKR-ös*, (Ακρος,) the *Sharp Extremity*.

To the Greek *ATHER*, (Αθηρ, Pars. Spicæ acuta,) belong the *ETRA* in *Phar=ETRA*, (Φαρετρα, Pharetra, Theca Sagittarum,) the *Bearer* or *Holder* (from Φερω, Fero,) of the *Sharp-Pointed* object; and

and EETHRA, or EETER, in *Our=EETHRA*, *Our=EETER*, (*Ουρηθρα*, *Urinæ meatus*, *Ουρητηρ*, *Meatus urinarius*, *fistula urinaria*, *ab Ουρον*.) Perhaps ETHEIRA, (*Εθαιρα*, *coma, cæsaries*, *jubar equorum*.) has the same meaning of the *Pricking—Bristly* substance. While I am examining the word ATHER, (*Αθηρ*,) I cast my eyes on ATHERA, or ATHARA, (*Αθηρα*, *Αθαρα*, *Pultis genus*,) which perhaps originally referred to the *Bearded Corn—ATHRENE*, (*Αθρηνη*, *Genus apis*,) which means, I imagine, the *Pricking—Stinging* Animal, of which word *Anthrene*, (*Ανθρηνη*, *Crabro*.) appears only to be another form. I shall shew, in a future page, that ANTH belongs to the form ATH, by the organical addition of the *n*. I find likewise ATHREO, (*Αθρεω*, *Video*, *cerno*, &c.) which may mean to *Scratch* or *Search* into any thing; a metaphor, as I have perpetually had occasion to observe, most familiar—ATHROOS, (*Αθροος*, *Confertus*, *in unum collectus*, *coacervatus*,) which may convey the idea of *Scratching* or *Scrapping* together, quasi *Corradere*; and ATHURO, (*Αθυρω*, *Ludo*, *Lusito*,) which, I imagine, originally meant *To Scratch* together or *about—To Stir up* or *about—here and there*, in an idle playful *manner*. Let not the Reader imagine, that my idea on the original sense of these words is remote from their present meaning, and that it was suggested only by the spirit of supporting a favourite Hypothesis. Whether these words should be considered as belonging to the form *^T*, &c., or *TR*, &c., or as compounds of these forms; still the idea, which I have exhibited, supplied, as I conceive, the original sense of the words; and I can prove, that the terms ATHURO, and ATHURMA, (*Αθυρω*, *Αθυρμα*,) unequivocally convey the meaning, which I have here unfolded. These terms are applied in the very passage, quoted by the ordinary Lexicographers for their illustration, to the precise action supposed in my Hypothesis; namely, to the idle amusement of a boy *Scratching* about the *Dirt*, here and there, with his hands and feet.

Ἐρείπε δὲ τείχος Ἀχαιῶν  
 Ρεῖα μάλ', ὥς σ' τε τις ψαμαθὸν παῖς ἀγχι θάλασσης,  
 Οὐδ' ἐπεὶ οὖν ποιήσῃ Αἰθρῶματα νηπιέσῃιν  
 Ἀψ' αὐτὶς συνεχέως ποσσὶν καὶ χερσὶν Αἰθρῶν. (Il. O. v. 361.)

We cannot but perceive, that in the application of *ATHURmata*, (*Ἀθυρματα*,) we have the idea of *Scratching* or *Scraping together*, as in *ATHROOS*, (*Ἀθροος*); and in that of *ATHURON*, (*Ἀθυρων*,) we have the idea of *Scratching about*, or of *Scattering*.

To the Greek *AKROS*, (*ἄκρος*,) belongs immediately, as I imagine, its adjacent term *AKROOMAI*, (*ἀκροομαι*, *Audio*,) which signifies only "To Stand a *Tip toe*," as we express it, as in a posture of anxious listening to the discourse of another. It is particularly applied, we know, to the act of Listening on solemn and important occasions, as to the Audience Chamber of Judges trying causes; to Pupils listening to their Teachers, &c. (*Ἀκροατήριον*, *Auditorium*; locus in quo iudices ad cognoscendam causam conveniunt, *Ἀκροατής*, *Auditor*, *Discipulus*.) In the same column of my Greek Vocabulary, where *AKROOMAI*, (*ἀκροομαι*,) appears, we have *AKRO-BAMON*, (*ἀκροβαμων*, *Qui erectus in summos pedum digitos incedit*;) where we see the very action which is supposed in my Hypothesis. We cannot but note the term *EAR*, *Auris*, bearing the same form, as the *EAR* of *Corn*; from whence we might suppose, that they belonged to each other, and that the *EAR*, *Auris*, was attached to the idea of the *Sharp Pricking* object, by the same metaphor which we apply, when we talk of *Pricking up the Ears*—*Arrige Aures*. The term *Ear*, and its parallels *Auris*, *Ous*, (*οὐς*,) &c., pass under the same variety of forms, ^R, ^RS, ^S, &c., as the *Ear* of *Corn*; and they seem moreover to connect themselves with *HEAR*, *HARK*, *AUDIO*, &c. &c. I have collected these terms on a former occasion, (p. 109); and I shall produce them in another part of my Work, that the Reader may examine them under various points of view. On the whole he

will

will discover, that the terms for *Hearing*, as *AUDIO*, &c., are not directly connected with words, denoting *Attention*, as referred to the *Enclosure*, or *Guarded Spot*, according to my former conjecture.—Nothing is so difficult as to adjust the primitive notion, existing in words, when they convey ideas which are alike attached to different senses of the Element.—In such examples I endeavour to perform all which the case will admit, by exhibiting the words before my Reader, under the various points of view in which they may be conceived.

I have already produced (p. 657,) the parallel terms to *Ax*, *HATCHET*, *ADDICE*, *ADZE*, as the Gothic *Aquizi*, the Saxon *Æsc*, *Ex*, *Acas*, the French *Hache*, *Hachette*, &c. &c. I shall not attempt to produce the different forms in various Languages, under which the name of the *Ax*, as attached to our Element, is exhibited; but I shall only observe, that they are alike to be referred to the race of words, which I have here unfolded. I cannot however forbear producing certain terms conveying this train of ideas, which are not so generally known. In Welsh, *HOGI* means “To Whet or Sharpen, to make a Sharp *Edge* or point,” which the Lexicographers in this Language have referred to *Oryu*. *AWCH* likewise means “The *Edge* or “Sharpness of a weapon or-tool;” and it denotes, moreover, “Vigour, liveliness, vehemency.” These senses precisely coincide with the meaning of *Akme*, (*Ἀκμή*, *Acies*, *Vigor*.) In Welsh, likewise, *Egalen* and *Agalen* signify A Whetstone; and these terms the Lexicographers refer to the Cornish and Armoric *Agolan*, *Igolen*, and the Greek *Akone*, (*Ἀκονή*.) The preceding word to *Egalen*, in my Welsh Dictionary, is *EG*, An *Acre*; where we are brought to the spot, from which it is derived.

On the opposite side of the page, in Mr. Richards' Dictionary, we have *EGR*, “Sour, sharp, tart, biting, *EAGER*, poignant, *EGORI*, “To open;” and this he has justly referred to the Greek *OIGO*,  
(*Oryu*.)

(*Oryu*.) which, as we now see, relates to the *HACKING* up—Breaking up, or *Opening* of the *Ground*;—EHAGR, or HAGR, *Ugly, Deformed*; EHEGR, *Swift, &c.*; EGrygi, *Hoarseness*; EGryn, *Fear, trembling*; and EGR, an *ACRE*; where we are brought to the original spot. Adjacent to the term HAGR, we have HACCIO, “To slice, To HACK or Cut,” &c., where we see the true idea. In the adjacent column we find *Haeddel*, Arm. *Haexl*, A plough Handle; to which Mr. Richards has referred the Greek *Echelle*, (Εχέλλη, *Stiva*.) This Greek word *Echelle*, or ECHTLE, surely belongs to these Celtic terms, which seem to bear the same form as EGALen, HACKLE, &c. In examining the few terms in Lhuyd’s *Armoric Vocabulary*, which belong to our Element, and are adjacent to HAEZL, “The Plow Handle,” I find HAGR, and likewise HEGACC, To EGG, or Provoke, from which the French ‘*Agacer*’ is directly taken; HEGea, To shake, toss; HEZR, HYDR, Bold; HESQ, A Slice of Bread; HESquen, A Saw; Hoquet, A Harrow; HOUCH, A Hog. Surely the HAEZ, in *HAexl*, belongs to these terms, Hoquet, &c., and denotes the *Plough Handle*, from the general idea of the property of the Plough in *Cutting*. I find, likewise, HEUS, the Boot, which belongs to HOSE, &c., HARZ, A Hindrance; HARZAL, To bark like a dog; where we have the HARSH or HARD obstacle, and the HARSH Noise; HOARS, HOARSin, *Laughter, To Laugh*; where we have still the Loud HARSH Noise; and Hogan, A Hawthorn-berry. The HOUCH, adjacent to Hoquet, the Harrow, will shew us, that the name for this animal, Hog, and its parallel terms, Us, (Υς,) s=Us, &c. &c., are derived from the idea of *Routing* up the Ground—ab *Occando Terram*. We shall imagine, too, as I conceive, that the Hogan, the *Hawthorn-berry*, is attached to the Hoquet, the *Harrow*, under the idea of the *Prickly* thorn; and this might lead us to conjecture, that *Haw*, quasi *Hawgh*, and its parallels HEDGE, &c., might mean the *Prickly object*, applied as the Fence.

Fence. If this should be the fact, we shall then see, that HEDGE and EDGE belong to the same idea. Skinner produces HACK as a Lincolnshire term for a HEDGE, where we have the very form of HACK, To Cut. I have supposed, however, in another place, that the Fence is the original notion; yet in this probably I am mistaken, though the idea of the *Fence* now only exists in the word. Under the form of ^CL, we have in Welsh ARCHOLLI, To Wound; URCHOLL, A Wound; and ERCHYLLU, "To look fierce and gastly; ERCHYLL, Horrible, dreadful, terrible.—" Q. wh. from ERCH, and HYLL," says Mr. Richards. ERCH means "Horrible, dreadful, terrible;" and it denotes likewise "The Proper name of a place. The *Orcades*," saith E. Lh. *Orcades* may perhaps be derived from this word. In the same column we have ERCHWys, Hunting Dogs, Hounds; ERCHI, or ARCH, To ask, To request; ERCWlf, Hercules. I have had perpetual occasion to observe, that the sense of *Asking* for, or *Searching* after any thing, is derived from the idea of *Stirring up* or *Routing up* the Dirt or Ground, as in *Scrutor* from *Scruta*. In the sense of the 'Hunting Dogs,' we perceive the same idea. We might imagine, that the name of *HERCULES* belongs to ERCHYLL. The term exists in the Teutonic Dialects, as HERKUL, "Unus ex posteris Titanum," says Wachter, who derives it from 'Her, Exercitus, and Kulle, Caput, Dux, seu Caput Exercitûs,' which is a very probable conjecture. There is another conjecture of Wachter, that *Hercules* means Clavâ Terribilis, from *Keule*, *Kyle*, *Kule*, (Scythice,) in Greek *Kelôn*, (Κηλον,) Clava, and "HER, Terribilis, vel ERCH, ejusdem significationis, quorum illud Germanicum, hoc Brittanicum." In this derivation of HER and ERCH, we see how the Teutonic and the Welsh terms agree; and in this origin I acquiesce. Wachter might have seen the form of ^RG in the Teutonic Dialects, as in the preceding column of his Glossary we have 'HERgen, Vastare.'

In Spanish, Hocico means "The Snout, the nose of an animal;" Hocicare, "To break up the Ground with the Snout;" and Hocino signifies "A Bill, sort of *Hatchet* with a hooked point." The Hoc=Ic is nothing but the Elementary form ^C doubled, in order to express more strongly the idea. In Hocino we have the form of AXINE and OXINE, (Οξινη, Occa.) We here see, how the ideas of 'Stirring up the Ground,' and of HACKING, or the HATCHET, are connected with each other. The Hog, as we have seen, with its parallel terms Us, (Υς,) and s-Us, belongs to the same idea, and means the animal which *Routs* up or *Houghs* up the Ground. A word under the same form Hog, "Ovis Bimus, vel Secundi anni," which is sometimes called HOGGET, conveys the same fundamental idea, with another turn of meaning. The Sheep is called Hog, from the idea of *Carping up* or over a Surface, or from its *Carping—Twitching—Vellicating* mode of biting. A Sheep is said to *Nibble*, from its *Nipping—Twitching* or *Catching* mode of biting; and in the Dialect of the North, a Sheep is called a *Nepper*, or *Nipper*, and is said to *Nep* or *Nip*. In *Agnus* we have the same idea; and in *Ars*, (Αῆς, Αἶνος,) we see the form ^RS, as I before observed. The Goose is an animal which resembles most the Sheep in its close mode of biting; and hence, in Italian, we have the Oca, which directly connects itself with the succeeding word in our Italian Dictionaries, "Occare, To Harrow, to Grub," as my Lexicographer explains it. The Latin Glossaries give us the terms *Auca*; and in Spanish and French we have *Oca*, and *Oye*, or *Oie*, where the Y represents the lost Elementary Consonant. In the term "*Ped=AUQUE*, pied "d' *Oie*, Pes *AUCÆ*," we have the true form.

Again, in Spanish, Hoz signifies a "Sickle, a reaping Hook, "with which corn is cut down;" and it means likewise a "Defile, "ravin; a narrow pass," where we have the idea of the *Hollow*; and the verb Hozar means, "To Grub, to turn up the Ground

" as

"as *Hogs* do with their snouts," as my Lexicographer, Mr. Neuman, explains it. In the same column of his Dictionary we have HOYA, "Hole, cavity, pit," "HUECO, *Hollow*, empty," &c.; and likewise HUCAR, "HOOKER, A kind of Dutch-built vessel," and HUCHA, "A large chest," &c., which, we see, signifies the *Hollow*. This will remind us of our English word HUTCH, and its parallels *Hwæcca*, *Huche*, (Sax. Fr.) &c., which I have before derived from the idea of the *Enclosure*, or HUT, for the purpose of *Securing* and *Preserving* any thing. That it means the *Enclosure* for *Preserving* any thing is certain, and that it is directly connected with words bearing that meaning is extremely probable; yet it is not easy to adjust the precise idea, from which the sense of the *Enclosure* was derived. The Spanish term HUCHA seems immediately attached to words which express the *Hollow*, made by HACKING up the Ground; and from this source the sense of an *Enclosure* is commonly derived: yet the *Enclosure* of the HEDGE and its parallels seems to belong to the idea of the *Sharp*—Thorny—HACKING substance, of which the Fence of the HEDGE consists. Still however the idea of the *Hollow*, as from the HACKED up Surface, will sometimes be so involved with that of the *Enclosure*, from whatever source it may be derived, that we shall be unable to separate the one from the other. Milton has applied HUTCH, as a verb, as relating to metals, deposited in the bowels or *Hollow* of the *Earth*.

"In her own loins

"She HUTCH'D th' all-worshipt ore and precious gems." (*Comus*.)

Warton explains the word by *Hoarded*, though he would rather read *Hatched*. An adjacent word to the Saxon *Hwæcca*, in Lye's Dictionary, is the Gothic HUZD, Thesaurus; and in the same opening of this Work, we have Hus, An *House*. Among the Celtic terms for *Sus*, in Lhuyd, I find the Welsh "*Huχ*," the Cornish "*Hoh*, *Hox*," and the Armoric *Gues*, *Guesen*. Let us  
mark

mark the Armoric and Latin *Gues* and *Sus*, which belong to the English *Sow*, quasi *Sog*. The Etymologists properly refer *Sow* to the Saxon *Sugu*, the Belgic *Soegh*, *Souwe*, &c., the German *Saw*, and the Latin *Sus*. It is agreed, that *Us*, (Υς,) and *s=Us* coincide; and thus we see, how these forms pass into each other. Hence we might conjecture, that such words as *h=Ack*, &c. and *s=Eco*, &c. belong ultimately to each other.—I must still observe, that however this may be, when the forms are once constituted, they may be considered as distinct forms, invested with peculiar veins of meaning appropriate to each.

The term *Hog*, the *Sheep*, will remind the learned Reader of a passage in Bochart, who observes, that a Ram in Arabic is expressed by “*حمل Hamal*, aut *كباش Chebs*, aut *شافع Saphi*, “ aut si sit procerior *جججججج* *Giuchgiuch*, et *هجهج Hug=Hug*.” (*Hieroz.* lib. ii. c. 43.) The *Chebs* and *Saphi* belong, I imagine, to our term *Sheep*,—the *Hamal* to the German *Hammel*, A Weather; and the *Hug=Hug* probably to the *Hog*. In Persian, *ازار Izar* is a *Sheep*; and the word preceding this in Mr. Richardson’s Dictionary, under the same form, signifies “Chiding, rebuking, reproaching, scolding, *Teazing*, affronting, reprimanding, “importunity.” The succeeding term is the verb *ازاردن Azarden*, “To Hurt, offend, injure, vex, revile, disturb, importune;” and in the same opening of Mr. Richardson’s Dictionary, we have this verb under the form *ازردن Azurden*, “To injure, Harrass, disturb, vex, trouble, offend, rebuke, reprove, “reproach, disgust, afflict.” Here, as we see, is the precise metaphorical idea, which is annexed to the race of words now under discussion; and the explanatory term *HARRASS*, we know, is directly taken from the *HARROW*, or *HERSE*. Whether the Persian *ازار Azar* belongs to our Element ^Z, or to ZR, I cannot decide. *Caper*, the *Goat*, belongs probably to *Carpo*; and the Greek Αἰκς, Αἰγος, (Αἰξ, Αἴγος,) might be referred to the terms  
now

now under discussion, from its mode of *Eating*. Yet perhaps AIKS, (Αἰξ,) belongs to its adjacent term Aisso, (Αἶσσω, Ruo, cum impetu feror, Ingruo, Irruo ;—Festino,) and has been so called from the idea of *Agitation*, or from its Nimble, Hurried motions. A term under the same form as AIKS, AIGOS, (Αἰξ, αἰγός,) the Goat, the succeeding word AIKS, AIKOS, (Αἰξ, αἰός, motus violentus, impetus fluctus,) seems to decide, that this peculiar idea is annexed to the animal, and that it is not derived from its mode of *Eating*. When two ideas might equally afford the origin of the word, it is oftentimes difficult to be decided in our choice. Though CAPER is probably derived from *Carpo*, from its *Carping* mode of Feeding, if I may so express it; we know, that *Caper*, To leap about, *Capricious*, &c., are taken from the *motions* of the *Caper*. The Latin HÆDUS might belong to EDO, and be derived from the mode in which it EATS. The Etymologists refer it to *Fædus*; and Varro tells us, that the Sabines used *Fedus* for *Hædus*, as they did *Fircus* for *Hircus*. This may indeed be the origin of *Hædus*, and the Sabine form *Fedus* adds some authority to the conjecture. If *Hircus* be quasi *Fircus*, and belongs to the Element FRC, it must be referred to such terms as *Ferk*, *Ferret*, and is derived from its quality of *Butting—Pushing*, or *Driving* at objects, with its Head, &c. HIRCUS however might belong to our Element ^RC, under the idea of the *Hirsute*, or Rough animal.

I must again recur to the Hog, the young Sheep, as it will open to us another source of enquiry. This word is used likewise with the same idea in the Scotch Language, as Dr. Jamieson has properly noted; and the terms belonging to our Element, which are adjacent to it in Dr. Jamieson's Dictionary, are the following: *Hog*, *Hoggers*, *Hogmany*, *Hogry Mogry*, *Hog Score*, *Hog Shouther*, *Hoy*, quasi *Hoj*. HOG, in Scotch, says Dr. J. "in the "diversion of curling," is, "the name given to the stone, which "does not go over the *distance Score*. S. It seems," adds this  
 Writer,

Writer, "to be denominated from its laziness, and hence the "distance line is called the *Hog=Score*." We plainly perceive, in the combination *HOG=Score*, that *HOG* has a similar meaning to *Score*, and means the *HACKED* out, *Scratched* out *Score* or *Line*. *Score* belongs to *Scar*—The Cut, under the same relation. *Hog*, in Scotch, signifies "To *Shog*;" and *Hogshouther* means "A game "in which those who amuse themselves juggle each other by the "Shoulders." Dr. Jamieson has justly commemorated, under these words, the Islandic *HAGGA*, "To move, shake, to Jog;" to which he might have added the Scotch and English term *HITCH*, which Dr. Jamieson explains by "A motion by a jerk," and to which he has justly referred the French *Hocher*, and the Saxon *Hicgan*, *Niti*. In *HITCH* we see the idea of a *Vellicating*—*Twitching*—*Catching* motion; and accordingly we find, that *HITCH* means likewise in Scotch, "A loop, a knot," where we have that, which *HITCHES* in, or *Catches*. In other words too we see the same idea of *Agitation*—as connected with a *Twitching*—*Desultory* motion. In French, "*HOCHER* la tête" means, "To Wag "the Head in sign of contempt." *HOCHET* is "A Child's Rattle," and *HOCHÉ=Queue*, "The bird, called A *Wag*-tail." *Hogers* means, in Scotch, "Coarse stockings without feet," which belongs to *Hose*, the covering for the lower part of the person, the *Hock*, the part which *HACKS* up the Ground. We have likewise *Hoeshins*, bearing the same meaning, which Dr. Jamieson properly refers to the Saxon *Scin=Hose*, *Ocreæ*, or *Shin=Hose*. The *Hogmany* I shall consider on another occasion, where I shall shew, that *Hog* means *HIGH*, which signifies the *Stirred up* or *Raised up* part.

Dr. Jamieson has properly referred *Hogry Mogry*, Slovenly, to the English *HUGGER=Mugger*, and the Scotch *HUDGE=Mudge*, or *HUGGRIE=Muggrie*, in a clandestine—concealed manner. We might record in this place the expressions *HODGE-Podge*, *Hocus-Pocus*, *HUDERON-Duderon*, (Scotch,) Slovenly, &c.; *HASH-Methram*,  
(Scotch,)

(Scotch,) 'In a state of disorder, topsy turvy;' HIGGLEDY-Pigledy, HUDDLE, HUDELN, (German,) "To bungle, *Huddle*, "shuffle, hurry, spoil a work, do it helter skelter;" HUSLE, &c. &c.; all which words, different as they may appear in sense, convey the same fundamental idea, as relating to matters—*Embroided* in a state of *Disturbance*—Confusion—Disorder, &c., and which would aptly be derived from the idea of *Dirt* or *Mud*—*Stirred* or *Mixed together*—as in a *Confused Heap* or *Mass*, &c. &c. It is impossible so to adjust a general explanation, as to express the peculiar meaning, attached to various words, which convey different portions of the same train of ideas. The Reader, however, will sufficiently understand the fundamental idea in its various applications, and will be duly directed to the common origin from which they are taken. The *Muggrie*, *Mugger*, *Mudge*, unequivocally belong to *MUD*; and we know, that *Podge* means a Mixture of a Mud-like Consistency. The *Podge* and *Poc*, in *Pocus*, belong to such terms as *Pudding*—*Paste*—*Pudge*, (a *Muddy Ditch*), *Puddle*, &c., and ultimately, as I shall shew, to the *PEdon*, (Πεδον.) In such phrases as 'The business is all *Mud*—*Muddy*—*Muddled*,' we have a similar metaphorical application. *HODGE*, the clown, is the *HODGE=Podge* figure, if I may so express it. I can find no terms, in which I can so aptly convey the idea of this word to the mind of my Reader. In the word *Bump=kin* we have the *Bump=* or *Lump Kind* of personage. In vulgar Language we use *Stodge* in a sense similar to *HODGE=Podge*, "The Porridge is all of a *Stodge*;" and we talk of a *Stodge* figure. *Squab* is used in the sense of Soft Stuff of a *Podge* or *Pudge* consistency, if I may so say; and we talk likewise of a *Squab* figure. In *Squabble*, we have the sense of Embroilment—Commixture—Disorder—Confusion, &c. N. Bailey explains *Squab* by "A Soft stuffed cushion, "or stool; also a thick fat man or woman;" and he interprets *Squabbled*,

*Squabbled*, in one sense, as used by Printers, "when several lines "are *Mixed* one with another." In *Squibble Squabble*, we see an attempt to express strongly the idea conveyed, similar to that which we see in HODGE=*Podge*; though in one case, words under the same Element are repeated, and in the other, words under different Elements are joined.—To HODGE, the Clown, belong the names HODGES, HODSON, HUDSON, HODGEKINS, HODGKINSON, HUTCHINSON, HUSKISSON, &c. &c. In HODGEKIN we have a similar compound to *Bumpkin*. Skinner considers HODGES as belonging to *Roger*. The preceding word to *Hodgekins*, in one of his Vocabularies, is *Hockley in the Hole*, which he derives from the Saxon Hoc, Lutum seu cœnum profundum. In Hoc, we at once see the HODGE; and this, I trust, will decide on the truth of my conjecture, respecting the origin of HODGE=*Potch*.

In *Hocus Pocus* we have an attempt to heighten the meaning by adding a Latin termination to words conveying the same sense, as HODGE-*Podge*, in order to give the idea of a HODGE-*Podge*—Confused state of matters, trickery jargon, &c.—as perfectly unintelligible, as if it were all turned into Latin, an unknown tongue. Skinner derives *Hocus Pocus* from *Hoher*, *Quatere*, and *Pocher*, "Digito, extrudere, et quasi *Effodere*;" where we are brought to terms connected with the idea, which I have given of *Agitation—Stirring up—Digging up*. Skinner however gives us a very extraordinary reason for this derivation. "Totum enim istiusmodi artificum mysterium in eo consistit, ut "pilas vel sphærulas in vasculis seu pyxidibus quassent, et digitis "quam celerrime motis res immissas surripiant." It is unnecessary, I conceive, to add, what some imagine, that *Hocus Pocus* is not derived from *Hoc est corpus*, as alluding to the doctrine of Transubstantiation. I cannot forbear producing an odd coincidence in a Persian term, as it appears with the interpretation of Castell, who  
explains

explains **حقه** **HKH** *bar* thus; "Belg. Een *Hokes Bokes Speelder*, "Qui ollis, s. capsulis ludere novit ad sui admirationem: Præstigator, qui manuum agili dexteritate facit, ut res aliæ appareant circumstantium oculis, quam revera sunt." The term **حقه** **HKH** is explained by Castell to be the "Olla Apothecaria, in quâ syrapi et conservæ custodiuntur;" and by Richardson, simply "A Box." In the same column of this latter Writer's Dictionary, where *Hkh* or **HEKKE** is found, we have the Arabic **HEKOU**, **حقو** "The Notched end of an arrow," and **HEKK**, **حك** "Scratching, rubbing. — Scraping, erasing. — Boring, Digging, piercing;" where we have the true sense of the Element. The Persian **HEKKE** is probably the *HUTCH* or Hollow of the Chest, Box, &c.

The Scotch *Hoy* is quasi *Hoj*, or *Hog*, just as *Hoe* belongs to **HOUGH**; and it is explained by Dr. Jamieson, "To urge on, To incite;" where we see the sense of *Stirring up*. The next word is *Hoyes*, "a term used in public proclamations, calling attention. It is thrice repeated, S. *Oyes*, E. Fr. *Oyez*, Hear ye.—It is also used by Skene," adds Dr. Jamieson, "although perhaps improperly, as equivalent to *Hue*, in the phrase *Hue and Cry*." If *Hoyes* belongs to *Hue*, it must be referred to *Hoy*, &c., and the terms denoting *Excitement—Stirring up*, &c. I find likewise, as adjacent terms, "The *HOE* Fish, *HOE* Mother," denoting the "Piked Dog-Fish and the Shark;" where *Hoe* is used in the sense of the ravenous, or annoying animal, which *Hoes—HOUGHS up—HACKS—Wbunds*, or which *Hooks in*. The term *Pike* belongs, we know, to the idea annexed to *Piquer—to Prick—Stick*, &c.; and the *Shark* is derived by the Etymologists from a Saxon word, which signifies to Cut, and from the term *Search*. It belongs to *Search—Scratch*, &c. In Skinner we have **HAKot**, (Eng.) *Hacod*, (Sax.) *Hecket*, (Belg.) *Hecht*, (Germ.) denoting the *Lucius*, or Pike; and the preceding term to this is **HAKe**, (Eng.) *Haecken*, (Belg.) *Rem* capture. These words belong to

each other, and the Fish means the ravenous animal, which Hooks up, or *Catches*. I shew in another place, that the idea of Seizing—Catching, or Hooking up or in, is derived from the action of HACKING up, or Hooking up a Surface, with a Vellicating—Plucking—*Catching*—Scratching motion, if I may so express it. The HADDock belongs to a similar idea. It is sometimes called in French *Merluche*, which signifies, as the Etymologists suppose, *Maris Lucius*, the Sea Pike. Again, in Scotch we have the HOSE=*Fish*, *Cuttle-Fish*, where the true form appears; and *Cuttle* probably belongs to *Cut*, for the same reason. The next term is the HOSE=*Net*, which Dr. Jamieson supposes to be “A small net, affixed to a pole, resembling a *Stocking* used in “rivulets.” This may be the meaning of the term; yet we should remember, that the idea of *Catching*, or *Seizing*, is generally connected with the idea of HACKING up, or Hooking up; and thus we see, how the *Cuttle-Fish* and the *Net* may be connected with each other. The next word in Dr. Jamieson’s Dictionary is HOST, HOIST, “To cough;” and in the second sense we have “To Belch up, to bring forth,” &c.; where we see the idea of *Stirring up*. We talk, moreover, of a HACKING Cough; and I shall shew, that *Cough*—*Catch*, and *Cut*, belong to each other for the same reason. The next word is HOSTA, “Used as “an interjection of surprize; and perhaps of some degree of “hesitation. Ang. *Husto*, *Husta*, Aberd. expl. See here, See to “it.” This is a word of *Excitement* to attention, which will be considered in a future page.

The terms adjacent to HOTCH=*Potch*, in Dr. Jamieson’s Scotch Dictionary, are HOTCH, “To move the body by sudden jerks, which is another form of HITCH; and he has justly recorded here the German *Hutsen*, the Belgic *Hotsen*; HOTTER, “To crowd together, “conveying the idea of individual *motion*;” and likewise “To “Houd. To Wriggle, to move from side to side, whether  
“walking

“walking or sitting.” Under this latter word Dr. Jamieson refers us to HODDIN, “A term expressive of the *Joggling motion* of one who rides a horse that moves stiffly, and who receives in his own body the impetus of every movement.” In the same page with this latter word we have HOCKERTY=COCKERTY, “To ride on one’s shoulders with a leg on each.—This in Ang. is called Cockerty-Hoy,” where HOCKERTY relates to the wriggling—unsteady motion of the person so sitting; and HOY is quasi HOJ or HOCK, bearing the same meaning. The next word is HOCKIT, “apparently for HOTCHETT, moved clumsily by jerks;” and the next, HOCUS, “A stupid fellow, a fool, a simpleton,” which contains a similar idea to HOCUS, in HOCUS POCUS, though it is applied in somewhat a different manner. We have moreover HODDLE, “To Waddle;”—HODDIE, “A Carrion-Crow;” HODDEN Grey, “A term used with respect to cloth worn by the peasantry which has the natural colour of the wool.” The form HODDLE will remind us of HUDDLE, where we likewise see the idea of *Desultory*, unsteady motion. Dr. Jamieson observes, on the term HODDEN, “Perhaps from E. *Hoiden* rustic, clownish, from German *Heide*.” The term *Hodden*, as denoting the vulgar, clownish colour, belongs to the idea of the HODDIN, denoting the Vulgar—Clownish Motion. HOIDEN, in English, means the vulgar person, only as it is connected with *Unseemly—Disorderly Motion*; and hence it is applied to the vulgar, romping Girl. In the German HEIDE—the HEATH, we are brought at once to the Ground—the EARTH. To the form of *Hoiden* belongs the ancient word for a *Dance*, which Nathan Bailey represents by HAYDEGINES, “A Country dance or round,” as he explains it. It occurs in the Poems attributed to Rowley, and is applied to the dance of Rustics. In the third Eclogue a clown says,

“ I daunce the best HEIDEYGNES,  
“ And foile the wysest feignes.”

We

We here see, that HEIEDEYNE is used as a disyllable, as it ought to be, corresponding with the word HOIDEN. Chatterton explains the term as "A Country dance still practised in the North;" and Dean Milles properly adds in the Glossary, "A *Romping* "country dance."

Among these terms, denoting *Desultory motion*, we must place our phrase HOITY *Toity*, to which we must add the Scotch "To HOIT, HOYT. To move in an ambling but crazy manner," says "Dr. Jamieson, "to move with expedition, but stiffly and clumsily. S. The term is often used to denote the attempt made "by a corpulent person to move quickly. HOIT, A Hobbling motion. One, to whom this motion is attributed, is said to be "at the HOIT." We here see that HOIT is applied, by way of ridicule, to the awkward attempt of an animal, naturally slow, to bustle forward. This is probably the sense of HOD, in "HOD=" *Mandod*, A Shell snail," as Mr. Grose explains it. We shall have little doubt respecting the truth of this conjecture, when we learn the preceding word in Mr. Grose's Glossary. "HODDY. "Well, pleasant, in good spirits. I'm pretty HODDY." The snail is called likewise A *Dod=Man*; and the *Man=Dod* seems to be an inversion of this word. A *Dud=Man* is a *Man* made of *Duds*, or Rags, a Scare-crow; and it then means "A Hobgoblin, "a Spright," as N. Bailey explains it; and afterwards, perhaps, the ugly, disagreeable animal. I once thought, that *Dud=Man* meant the animal or creature, crawling in the *Dust*; yet as the combination exists, applied to a different object, it has probably the same specific meaning in both cases. *Dud* means Rags, from the loose broken *Dust*. The succeeding words in Grose to *Hodmandod*, which belong to our Element, are "HOG—A Sheep "of a year old. North. Sometimes called *Hoggrel*," which we have just explained;—"HOG. To HOG, To carry on the back. "North.;" where HOG may perhaps relate to the unsteady motion  
in

in such a position, as in the Scotch *Hockerly*,—"Hoggetts," "Hog—Colt; colts of a year old. Hampsh.;" where the term is transferred from a young sheep to another young animal;—HOIT, "An awkward Boy." The preceding article to HODDY is HOCKER=*Headed*, "Fretful, passionate. Kent." Here we see the two opposite senses of *Pleased* and *Displeased*, from the same radical idea of *Excitement*. Mr. Grose has very happily explained HOOKER by *Fretful*; where in the term *Fretful* we have the very same metaphor of Irritability, as derived from the action of *Fretting* or *Scratching* a Surface. In Chaucer we have the terms HOKER and HOKERly, which Junius explains by *Morosus*, *Contumax*, &c., and which he has properly enough referred to one of the terms belonging to this race of words, the French *Hocher*. In Saxon, *Hocer* and *Hocor* mean "Irrisio, contumelia;" and we shall now understand the origin of our colloquial word HOAX—To HOAX a person, Irridendo *Perstringere*; where, in *Perstringere*, To Graze or *Scratch* upon a Surface, we have a similar metaphor. In Saxon, HUCSE means "Contumelia, contemptus, opprobrium, "convitium," as Lye explains it; and under another form we have HUCSE, HUCX, which he explains by "Ironia, contumelia, "Mid HUCSE, Cum Ironia, derisorie, contemptim." The succeeding word to this Saxon term, in Lye's Dictionary, is HUDENIAN, "Excutare;" where we have another of these terms, which denote *Agitation*, &c. In the phrase "To HOAX on the dogs," we have the same idea of *Exciting*—*Stirring* up—*Egging* on. The original sense of *Hocer* will be manifest from the preceding and adjacent words in Lye's Saxon Dictionary, Hoc, HOCE, Hook, Uncus; and Ho, calx. I shew in another place, that the Hook is derived from the action of *Hooking* or *Houghing* up the Ground, and that the *Ho* is the part which *Hoes*—*Houghs* up the Ground. In the succeeding column we have HOEHTAN, *Persequi*; another turn of meaning, derived from a similar metaphor. In German,

HOTTEN

*Horren* means "A Cartman's crying to make his horses turn to the right hand;" where we have likewise the idea of *Excitement*. In the phrase "Es will nicht recht *Hotten*," which my Lexicographer explains by "It will not go or advance rightly," we see at once the idea of *Excited* or *Quickened* motion. In German and French, *HOTTE* is a Basket, "qu'on attache," says Menage, "sur les *epaules*." It may belong to the idea of motion, as explained in *Hog*, *Hockerty*; or it may denote the *HUTCH*, the Hollow, which I have before illustrated.

The preceding word to *HOIT*, in Dr. Jamieson's Dictionary, is *HOIST*, To cough; which again confirms my opinion, that these words for Noise, belonging to our Element, are derived from the idea of *Agitation—Stirring up*, &c. Again, among the terms denoting a *Vellicating—Twitching* motion, we must add the Scotch "HOWDER. To move by succussation, S. To *Hotch*, synon." The next word to this, in Dr. Jamieson's Dictionary, is "To HOWDER. To Hide, conceal;" which means to *Agitate* or *Stir together*, so as to bury up and conceal. This will shew us, that my explanation of *HUGGER=Mugger* is just. The preceding terms are *HOWDY*, "A Midwife;" and To *HOWDY*, "To act the part of a Midwife, to deliver a woman in labour;" where we see, that *HOWDY* relates to an operation, in which a person in the pains of labour *Howders*. Dr. Jamieson does not seem to be aware of the relation of these terms. In the same column of this Writer's Dictionary, where *Howd* is, we see a term to which it ultimately belongs. We here find *How*, "A *HOE*, an instrument for *Tearing up* the surface of the Ground;" and the succeeding word is *How*, *Hou*, "a term used to denote the sound made by the owl." Here we again see another proof, that the idea of *Noise* is taken from the action of *Tearing up* or *Scratching up* the Ground. These words have the same relation to each other, that the *Screech*=Owl has to *Scratch*. We have seen, that *HODDIE* is the

the Carrion-Crow; and here Dr. Jamieson refers us to HUDDY, where he seems to think, that the HUDDY *Crow* is the "*Hooded Crow*." The next word is HUDDS, which is defined to be "a species of *Clay*, which the smiths use for fixing their "bellows in their furnaces," &c., where we are directly brought to the idea of *Dirt*.

In the same opening of Dr. Jamieson's Dictionary I see the following terms, belonging to our Element; *Hud*, *Hudderin*, *Huddroun*, *Huddum*, or *Huddone*, *Hudge=Mudge*, *Huggrie-Muggrie*, before explained, *Hud-Pyke*, *Huick*, *Huik*, *Hukebane*, *Huckie-Buckie*, *Huck*, *To Huke*.—Dr. Jamieson has observed; that HUD is "a term used by masons, for denoting the trough "employed for carrying their mortar," which corresponds with our English word *Hod*, a term of the same meaning, which is likewise applied to the utensil containing coals, as the '*Coal Hod*.' Perhaps *HOD* and *HUD* signify that, which carries *Hud*, or *Dirt*, or *Matter* of a *Dirt* kind. *Hudderin*, *Huddroun*, mean *Slovenly*; where we have the same idea as in *HUDGE-Mudge*, &c. &c., before explained. The term HUDDS, actually signifying *Dirt*, will serve to confirm my idea, that these words *HUDGE*, &c. &c. are taken from actions relating to *Dirt*. *HUDDUM* is "A kind of *Whale*," used by Gawin Douglas:—*Pistrix*. Virg. "also *pistris*; said to be a whale of great length, which *Cuts* the "water as he goes;" and we shall now understand, that the *Sword-Fish*—the *Cutting* animal, belongs directly to the train of ideas which I am now unfolding. Hence the *HUD=Pyke* is "A Miser," by the same metaphor. *Pyke* is the *Pricking—Sticking*—ravenous animal. *HUICK* means "A small rick of "corn;" and the next article is "To *HUCK*. To take care of, "to consider, to regard." Remote in sense as these terms appear to be, still however they directly belong to each other.

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They both relate to the idea of *Stirring up* or *about*—*Turning up*—*Raising up*. The HUICK is the *Raised up Heap*; and ‘To HUICK, To consider,’ belongs to the same metaphor, as in the phrase ‘To *Agitate* a matter’—*Agitare consilia*—To *Revolve*—*Volvere*, “To Tumble up, or Toss,—To consider, or weigh;” and again, in English, we say, ‘To *Turn* a thing over in one’s ‘mind.’ *Volumen*, the *Volume*, is the swelling Roll, which belongs to *Volvo*, To Consider, just as HUICK, the Rick, belongs to HUICK, ‘To Consider.’ I shall shew, that *Rick* belongs to the *Ridge* of Earth, *Routed* or *Stirred up* by ploughing, &c. Dr. Jamieson has justly referred HUICK to the Saxon *Hogan*, or *Hogian*, which Lye explains by “*Sollicitus esse, curam gerere, studere, meditari;*” where, in *Sollicitus*, which originally referred to *Stirring up* the *Solum*, or Ground, we have the true idea. The succeeding words to the Saxon *Hogung*, *Cura*, in Lye’s Dictionary, are “*Hoh, Calx;*” “*Angl. Hough.*”—“*Hoh, Altus—Hoha, Aratrum.—Inde forsan*” “*nostra An Hough—Occa minor,*” says Lye, where we see the true origin of the word *Hogan*; and we learn from *Hoh*, which belongs to HIGH—*Stirred up* by the HOUGH, how HUICK has been formed. The HUK=bane is the HUCKle-bone, which I explained in another place; and HUCKIE-BUCKIE means ‘To Squat ‘down, or to sit on the part adjacent to the HUK=bane.’ The word HUCK means perhaps, says Dr. Jamieson, “To grudge, to hesitate, “as in a bargain, q. to play the *Huckster*.” If this be the meaning of the word, it belongs directly to the ideas which I am unfolding. I shew, that HUCKSTER and HIGGLER belong to HACK and HAGGLE. We often talk of a person having a ‘HACK-‘ing—HAGGLing way with him—in transacting business.’ HUK and HAUK occur together in the same line, as relating to operations in a ship; and Dr. Jamieson refers the one to *Hucken*, *Incurvari*; and the other to *Haecken*, *Unco prehendere*. If the words bear this meaning, they belong to Hook, which I shew in another place to

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be taken from the idea of HACKING up—*Vellicating*, or *Catching* up a Surface, if I may thus express it.

Among the terms denoting *Agitation—Confusion*, as of things thronged together in a disorderly Heap, we have HIGGLEDY-Piggledy—HUDDLE, and HUSTLE. In HIGGLEDY we come to the form HAGGLE, quasi HAGGLEDY, as it might have been, all in a *Smash*, or all *Mashed* together, as we say in colloquial Language. N. Bailey explains HUSTLE by “To shake together;” and we talk of people being HUSTLED together, as thronged together in a state of Confusion. In the same column of this Lexicographer’s Vocabulary, where HUSTLE is found, we have HUSSELING-*People*, which he explains by “Communicants at a ‘Sacrament;’” from whence it should seem, that HUSSELING-*People* meant ‘People all HUSTLED or thronged together in a great ‘crowd, pressing to receive the Sacrament.’—Whatever be the origin of HUSSELING-*People*, it should seem as if the word Un-HOUSELD, in Shakspeare, ought to be referred to it. I have produced HOUSEL, and its parallel terms HUSEL, (Saxon,) “Eucharistia, Panis sacer, seu Eucharisticus,” in another place; and derived it with the Etymologists from the Host, the consecrated wafer representing the body of Christ, who was the HOSTIA, or Victim. This may be right, as in Gothic we find HUNSL, “Victima, Sacrificium;” yet I cannot but add, that among other compounds of the Saxon HUSEL, we have one like that recorded by Nathan Bailey, relating to the action of *Going* to or *Assembling* at the Sacrament, as HUSEL-Gang, which Lye explains by “Eucharistiæ aditio, sive participatio.”

We have seen, that HOCHER means in French ‘To Shake or ‘Wag.’ This term is adjacent to other words, in the Dictionary of Menage, which demand our attention. HOCHÉ means a *Notch*, which has been justly referred to the English HACK, and the

French HACHER. Another term in the same column is HOCHE=*Bos*, a species of Flemish Soldiers, mentioned in Froissart, which is supposed to be a compound of HOCHER, To Shake, and *Bos* or *Bois*, Wood, or metaphorically a *Spear* made of Wood. If this be the origin of the term, it will be a combination similar in meaning to *Shakspeare* or *Shake=Spear*, and *Wag=Staff*. In the preceding column we have Hoc, as used in the phrase "Cela m'est Hoc," 'I am sure of *that*.' One part of France used Oc or Hoc instead of *Oui*; and hence the Dialect, in which this term was used, is called "La Langue d'Oc." I have conjectured, that *Oui* is quasi OUI; and in Oc or Hoc, *That*, we have the true form, as in the Latin Hoc. The game at cards, called Hoc, belongs to this term of Assurance.—In the same column with *Hocher* we have HODÉ, "Lassé, fatigué, recru;" and Hogner, "Murmurer tout bas." The former word has been referred to Oðas, (Oðas, Via,) and it belongs certainly more particularly to Fatigue in Travelling, "proprement laissé de *Marcher*." The term HODÉ, however, is probably attached to the race of words before us, and to the metaphor of *Tiring* or *Harassing* the frame. The very word *Tired*, corresponding with the sense of HODÉ, must be referred to the Element TR, denoting the Soil, and to *Tero*, *Teiro*, (Τειρω, Vexo,) *Tear*, *Tire* (old English for *Tear*,) and lastly to *Terra*.

On the term Hogner, Menage observes, "Murmurer tout bas. C'est une onomatopée, formé des *hons* qu'on entend sortir de l'estomac de celui qui *Hogne*." I shall produce in another page a race of words, which denote *Noise*, and which I shall shew to be derived from the idea of *Agitation*, as in *Hocher*, &c. The *n* in this word is an organical addition to the G. The succeeding term is HOQUE, or Hoquette, which denotes, as Menage says, "l'entrée d'un Port." In this sense it might

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be referred to the HECK, EDGE, &c., the projecting Land, or Shore. In another sense, it is applied, says Huet, to places distant from the Sea, and denotes "Colline, lieu élevée." This brings us rather to the English *High*, the German *Hoch*, &c., with another turn of meaning. The next word is *Hoguineurs*, a nickname for the people of *Arras*, which *Le Duchat* derives from *Hoguiner*, signifying 'Facher.' The sense of *Hoguiner*, as represented by *Facher*, is precisely that, belonging to the idea expressed by HARRASS, which is derived from the metaphor of the HERSE, or *Harrow*, under the form ^RT, ^RS. *Hoguiner* is quasi *Occare*.—Perhaps the *HUGUENOTS* may be only another form of *HOGUINEURS*, and denote the Disturbing—HARRASSING—*Stirring up* or Seditious people. The various derivations of this word may shew us, that no conjecture can be considered as remote. It has been derived from a Spectre called "Le Roi *Hugon*,"—from *Jean Hus*, "qui fut condamné au concile de Constance,"—from the German *Eydgenossen*, *Fœderati*,—from *Huc nos*, the beginning of a Speech made by one of this Sect,—from the Swiss *Heu Guenaus*, "les mutins et les seditieux," or from the Flemish *Heghenen*, pronounced *Huguenen*, "qui signifie *Purifier*," as the Calvinists are sometimes called *Puritains*, *Puritans*, &c.

The preceding term in my Saxon Dictionary to *EGEAN*, *Occare*, is *EGE*, the *EYE*; and we cannot but note, how the *Oc*, in the Latin *Oculus*, connects itself with *Occa*. Remote as these ideas may appear, we shall not doubt that they belong to each other. The idea of *Seeing*, as we should all agree, would be naturally derived from that of *Search*; and the notion of *Searching* into any thing, as we all know, is connected with the metaphor of *Routing up* or into any thing, as *Dirt*, &c. It is acknowledged, that *Scrutor* and *Scrutiny* belong to *Scruta*, quasi *Scruta Eruere*; and *Rimor* means, "à *Rimis* eruere." Thus we see, how *EGE*, the *EYE*, the *Seer* or *Searcher*, may belong to *EGEAN*, *Occare*, To  
Scratch

*Scratch* or *Rout* up the Ground. In the metaphorical applications of the Poets, and even in ordinary Language, the qualities of the EYE are perpetually connected, as every one knows, with such material operations; and thus the EYES are said To *Pierce*—*Bore*—quasi *Occare*, &c. &c. The parallel terms to EYE appear in a great variety of Languages, as *Eag*, (Sax.) *Ooghe*, (Belg.) *Aug*, (Germ.) *Augo*, (Goth.) *Occhio*, (Ital.) *Ojo*, (Span.) *Oko*, (Sclav.) &c. &c., produced by the Etymologists, who remind us likewise of the Greek *Auge*, (Αυγή,) *Eido*, (Εἶδω, Video,) and the Latin *Oculus*, &c. Whether the *Cul* in the Latin *Oculus* be significant, I cannot determine; but the *Oculus* seems to coincide in form with *Occillo*, or *Occilo*, ‘*Occa Comminuo*.’ The Latin Etymologists derive *Oculus* from *Occulto*, “quia eos ciliorum tegmina *Occultant*,” &c. &c.; and they remind us of *OKkos*, (Οἰκος,) *Ossos*, (Οσσος,) *Optomai*, (ὀπτομαι,) &c. &c. In the French *Œil*, the Radical consonant C, in *Oculus*, is lost, and the L only remains, unless we consider the *Œil* as belonging to the *Ul* in *Oculus*. In the English EYE, the Y preserves the record of the lost Consonant G, &c. The succeeding word to *Eye*, in Junius, is EIGH, EJA, “adverbium hortandi. Græcis Εἰς,” the term of Excitement, which, as we see, is derived from the same idea of *Stirring up*, *Routing up*, &c.

The Greek *Ossos*, *Ossomai*, (Οσσος, *Oculus*, *Οσσομαι*, *Auguror*, *Vaticinor*, in animo fingo, cogito, prævideo, prospicio,) must be added to this race of words. We perceive, that *Ossa*, (Ὀσσα, *Vox*, *fama*, *rumor*, *omen*, *oraculum*,) relates to *Noise*, which I conceive to be derived from the *Noise* made by the actions from which *Ossos*, (Οσσος,) is derived. *Screech* and *Shriek* belong to *Scrutqr* and *Scratch*, for the same reason. The term *Ossomai*, (Ὀσσομαι,) seems to have retained its original idea of *Piercing*—*Penetrating*; and hence we see it applied to the *Piercing Eye* of *Rage*, and likewise to that *Penetrating view*, which dives into  
the

the knowledge of distant or future events. We all remember, that this word is adopted, when the enraged Agamemnon, with his Eyes flashing fire, looks *furiously* upon Calchas.

ΟΣΣΕ δὲ οἱ πυρὶ λαμπέτωσιν εἰκτὴν,  
Καλχαντα πρῶτιστα ΚΑΚ' ΟΣΣΟΜΕΝΟΣ, προσεειπε.

The term is perpetually applied to the power of *Foreseeing* future events, Οσσαντο γὰρ αλγεα θυμῳ, &c. &c. These enquiries into the origin of Human Speech will enable us to understand that *Curiosa felicitas* of expression, which is exhibited by the Poet, when he adopts certain terms with such exquisite force and effect, from the strong and faithful impressions of a feeling and a vigorous mind. We see, that the Greek ΟΣΣΟΜΑΙ, from the idea of the *Penetrating look*, has been referred to objects of an *Angry—Fierce* appearance, and likewise to the notion of *Foreseeing* or Prognosticating the future. Now by a singular felicity of application, Homer has combined these two ideas in his use of this term, and has applied it to that appearance of the Sea, when it assumes an *Angry* and a *Menacing look*—*Prophetic* of a future storm.

Ὡς δ' ὅτε πορφύρη πελαγὸς μέγα κυματὶ κῶφῳ,  
ΟΣΣΟΜΕΝΟΝ λίγεων ἀνεμῶν λαίψῃρα κελευθα,  
Αὐτῶς, οὐδ' ἀρὰ τι προκυλινδεται οὐδετέρῳσι,  
Πρὶν τίνα κεκρίμενον καταβήμεναι ἐκ Διὸς οὐρον. (Il. Ξ. v. 16, &c.)

"Ut verum quum nigrescit pelagus magnum unde tacita  
"Præsentiens stridorum ventorum celeres motus nullo  
"Effectu, neque videlicet provolvitur in hanc vel illam partem,  
"Antequam aliquis certus descenderit à Jove ventus."

Whether the Greek *Optomai*, (ὀπτομαι, Video,) be quasi *Οτομαι*, where the *p* is an organical addition to the *T*, it is not easy to decide. If the word *Optilos*, (ὀπιλος, Oculus, apud *Dores*,)  
be

be quasi *Otilos*, it would coincide with the form of the Latin *Oculus*. The Greek *Oph=Thalmos*, (*Οφθαλμος*, *Oculus*,) is a compound of *Opt*, denoting Sight, and *Thalmos* for *Thalamos*, (*Θαλαμος*, *Cubiculum*, *nidus*,—*cava capitis*, in quibus oculi sunt,) the *Bed* or *Hollow Socket* for the *Eye*. Though the Lexicographers explain *Thalamos*, (*Θαλαμος*,) by the “*Cava capitis*; “*in quibus Oculi sunt*;” yet they do not seem to understand, that the *Thalmos*, in *Oph-Thalmos*, belongs to it. The term *Eido*, (*Εἶδω*, *Video*,) and the Latin *v=Ideo*, are derived probably from the same idea of *Searching* or *Routing into*. In *Viso*, and *Visito*, *To Visit*, we seem to have this idea more strongly expressed. In such phrases as ‘*To Visit* with afflictions,’ we approach to the violent sense annexed to this race of words. In the adjacent term *v=Is*, as in the parallel Greek term *Is*, (*ἰς*, *Robur*,) we have perhaps the idea of *Force*, as arising from *Excitement* and *Agitation*, and not as belonging to the notion of *Stability*, as I have before conjectured. Let us mark the explanatory term *Auguro*, before adopted in the explanation of *Ossomai*, (*Οσσομαι*, *Auguror*,) which exhibits more strongly the idea of *Prying—Penetrating—Searching* or *Routing into* things, as the hidden secrets of futurity, and which must be referred, as I imagine, to such terms as *Ago*, *Occo*, &c., “*To Increase—Advance*,” If *Augeo* should be derived from the idea of *Stirring up* or *Raising up*, we shall then understand, how the *Aug*, in *Augeo* and *Auguro*, conveys the same fundamental meaning. I have given however a different origin of *Augeo* and *Auctor* in other parts of my work. I must not omit to observe, that the derivation, which the Etymologists give of *Auguro* from *Avis*, is very probable, and that the form *Aw* for *Av* coincides with that of *Au* in *Auceps*, which certainly belongs to *Avis*. We cannot help observing the accidental coincidence in sound between the Latin *Augur* and the English *AUGER*, the *Borer*, *Penetrater*; The term *AUGER* certainly belongs to the race of words now  
before

before us, and presents to us the very idea, of which the Latin *Augur*, as I conceive, contains the metaphorical application. The Etymologists understand, that *AUGER* belongs to the Saxon *Ecg*, *Edge*, which I have shewn to be attached to *Egean*, *Occare*.

Terms derived from the idea  
of *Scratching*, *Fretting*, or  
*HACKING* upon a surface, so  
as to *Corrode* it.—*Tear* it,  
&c. &c.

ETCH—HATCH, ETZEN, &c.  
(Eng. Germ. &c.)

EAT, ESSEN, &c. EDO, EST,  
ESTHIO, &c. &c. (Eng. Germ.  
&c. Lat. Gr. &c. &c. &c.)

ESTHES. (Gr.) A Garment, what  
is *Worn*.

ITCH—IUCKEN, YOUK and YUKE.  
(Eng. Germ. Scotch.) What  
*Scratches* or *Vellicates* the  
skin.

OUCHE. (old Eng.) The Swell-  
ing Sore, which *Vellicates* or  
*Corròdes* the Flesh; after-  
wards the Precious Stone,  
rising or swelling up.

ACHOR—Ichor. (Greek,) The  
Running Sore.

ACHE—ACHOS. (Eng. Gr.) The  
*Vellicating* pain.

WE shall now perceive, that ETCH, To make *Scratches*—*Lines*  
or *Furrows* upon Copper, and EAT, as in the expression “To  
“EAT into a Surface” are nothing but to HACK—*Occare*, To  
*Tear up*,—*Cut up*, or *Fret* upon a Surface, &c. To EAT, as  
applied to Food, means to *Tear* the Food to pieces. I shall shew  
in another Volume, that *Fret*, under the Element FRT, is derived  
from the idea of *Scratching* or *Tearing up* the Ground; and *Fret*  
in old English, and *Fressen* in German, signify To Eat, Devour,  
&c. My German Lexicographer explains *Fressen* by “To EAT  
“greedily, hungrily, ravenously, To Ravin, Devour,” and FRES-  
SEND by “EATING, ETCHING, *Corrosive*, consuming.” I shall  
likewise

likewise shew, that *Tire*, which signifies in old English To Devour as a Bird does his prey, belongs to *Tear*—*Tire*, (in the sense of Fatigue,) *Teiro*, (*Τειρω*, Vexo, affligo,) *Tero*, (Lat.) and finally to *Terra*. In *Venus and Adonis*, we have,

“ Even as an empty Eagle, sharp by fast.

“ *Tires* with her beak on feather, flesh and bone.”

(*Malone's Edit.* p. 16.)

The Greek *ADO*, (*ἄδω*, Satio, Expleo,) is nothing but To *EAT*—ravenously, to Satiety, as we have it in *Fressen*, and *Tire*. In *Ase*, *Assomai*, or *Asaomai*, (*ἄση*, Fastidium, Nausea;—*Molestia animi*;—*Sordes*; *Dolor*, *ἄσσομαι* pro *ἄσαομαι*, Nauseo, Fastidio;—*Irascor*;) we see this idea more strongly; and in the sense, which these words bear, of *Pain* and *Anger*, we see the metaphorical sense as in *Fret*. We all know, that the metaphorical idea of *EAT* is connected with *Pain*—*Annoyance*, as in “*EATING Cares*,” and in such words as *Γυιοκορος*, *Membra Depascens*, *Membra Fatigans*, *Γυιοφαγος*, *Membra Exedens*, *Γυιοβορος*, *Membra Depascens*. The Lexicographers derive *Γυιοκορος* from *Γυιον* and *Κειρω*; but we may wonder, that with such examples before them, they did not refer the *Koros* in this word to *Koreo*, (*Κορεω*, Satio.) It is true, that *Koreo*, (*Κορεω*, Satio,) To be Satiated, belongs to *Keiro*, (*Κειρω*, Tondeo,) To *Sheer*; and so it does to *Koreo*, (*Κορεω*, *Verro*, Purgo,) To Brush; all which words, as we now see, refer to the action of *Fretting* upon a surface, and are attached to each other, just as *Tire* and *Tear*—*Fressen* and *Fret*, are attached to each other. In the phrase *Γυιοκορους μελεδυνας*, the word is applied with singular beauty by Hesiod, though Ruhnkenius (*Epist. Crit.* p. 80.) does not consider it to be genuine: He supposes, that no Grammarians would be ridiculous enough to imagine, that it was derived from *Γυιον* and *Κειρειν*; though he tells us, that *Κειρειν* is explained in Hesychius by *Εσθιεν*. We here see, that *Keiro* (*Κειρω*,) means at once To *Sheer*, and to *Eat*, which

unequi-

unequivocally decides on the true origin of *Koreo*, (*Κορεω*.) Let us mark the sense, which *ASE*, (*ΑΣΗ*,) bears of *Sordes*, where we directly come to the *Asis*, (*ΑΣΙς*, *Limus*, *Sordes*,) the Dirt of the Ground, the Spot, from which I imagine these terms to be derived.

I suppose, that the words for *Noise*, belonging to our Element, are derived from the action of *Vellicating*—*Fretting* or *Scratching* upon a Surface: Hence we have *ADO*, or *AEIDO*, (*ΑΔΩ*, *Αειδω*, *Cano*,) 'To make a *Noise*,' belonging to *ADO*, (*ΑΔΩ*,) To *EAT*, *ETCH*, or *Scratch*. I shall shew, that *Scrietch* belongs to *Scratch*, for the same reason. While I am examining *ADO*, (*ΑΔΩ*,) in my Greek Vocabulary, I cast my eyes on *Ades*, (*ΑΔΗΣ*, *Orcus*, *Tartarus*, *Inferi*;—*Sepulcrum*,) where we are again brought to the *Ground*. The word *Aden*, (*ΑΔΗΝ*, *Adfatim*, *Abunde*, *Largiter*,) is probably derived from *ADO*, (*ΑΔΩ*, *Satio*); and perhaps the *Aden*, (*ΑΔΗΝ*, *Glandula*, *Tonsilla*,) the *Tonsils*, should be referred to the strong action of these parts in ravenous *EATING*. The *Tonsils*, *Tonsillæ*, are derived from *Tondeo*, *Tonsum*, for a similar reason. In the compound *ADE=Fageo*, (*ΑΔΗΦΑΓΕΩ*, *Ad Satietatem usque comedo*; *Vorax sum*,) we see *Aden*, *ADO*, (*ΑΔΩ*,) applied to the original idea. My Lexicographer derives *ADE* in this compound from *Aden*, (*ΑΔΗΝ*, *Adfatim*,) which he considers as a root. The other sense of *ADO* or *ADEO*, (*ΑΔΩ*, *Place*, *Αδεω*, *Placeo*, *gratificor*,) To *Please*, is taken probably from the Pleasure or Satisfaction received from plenteous *EATING*, or from being *Satisfied* with Food. We know, that the explanatory words *Satisfaction* and *Satisfied* belong to each other. The word *Adeo*, (*Αδεω*, *Tædio adficio*,) is another form of *ADO*, (*ΑΔΩ*,) To be *Saturated*, and is not quasi *Aedeo*, (*Αηδεω*,) from the privative *A* and *Edus*, (*Ηδύς*, *Suavis*.) The word *Edus*, (*Ηδύς*,) itself might be derived from the idea of Pleasant *EATING*, or Food; but on this point it is most difficult to decide. I have suggested

another origin (p. 125,) in a former page, which is very probable. Nothing is more perplexing to the Etymologist than the investigation of terms like these. I cannot however help producing a combination, where the word is brought to the original *Spot*, from which I conceive it to be originally derived, Ἡδυγαιος, Bonam *Terram* seu bonum *Solum* habens, ex Ἡδύς et Γαῖα. I might here add, that possibly ASM-enos, (Ἀσμενος, Gaudens, Alacris, Ultroneus, Libens,) belongs to the EESMAI, (Ἠσμαι, perf. ind. pass. v. Ἀδω.—v. Ἠδομαι.) In ASMA, (Ἄσμα, Cantus, ab Ἀδω,) the Noise, we have the same form. The Greek AEDO, AEDON, (Ἀηδων, Ἀηδων, Luscinia,) the Nightingale, means the AEIDON, (Ἀειδων,) the Singer.

The Etymologists produce the parallel terms to EAT in other Languages, as *Etan*, (Sax.) *Itan*, (Goth.) *Eeten*, (Belg.) *Essen*, (Germ.) *Etzen*, (Germ.) Corrodere; the Danish *Ede*, the Islandic *Et*, the Greek and Latin *Edo*, (Ἐδω.) The Greeks have likewise *Estho*, *Esthio*, &c. (Ἐσθω, Ἐσθιω, Edo. Ab Ἐθω,) and in Latin we have EST and ESSE. In German, *Esse* signifies "A Melting-house for Metal," from the idea annexed to *Essen*, of EATING to pieces a solid Mass. *Essig* likewise denotes Vinegar, from its Sharp—Corroding quality. Hence we have in old English the term *EISEL*, Vinegar, which, as some commentators think, Shakspeare means in Hamlet. "Woul't drink up *EISEL*? eat a "crocodile." Whatever may be the meaning of the word in this passage, Shakspeare uses *EISEL* for *Vinegar*, as Dr. Farmer has observed, in one of his Sonnets.

"Like a willing patient, I will drink  
"Potions of *EYSELL* 'gainst my strong infection."

In German, *Etzen* is to ETCH; and *Aetzen* means "To Bait"—  
"To make brass cuts with *Aqua fortis*, To ETCH, grave with it,"  
as my Lexicographer explains it, who likewise interprets *AETZ-pulver* by "Corrosive or Fretting Water, *AETZ-Wasser*, *Aqua*  
"fortis,

"fortis, *Etching Water*." Among the parallel terms to the German *ECKE*, the *EDGE* of any thing, Wachter produces *Essig*, *Acetum*; and likewise *Igel*, *Egel*, *Securis*; *Hechel*, *Instrumentum dentatum*; where we have the form of *Eisel*, as we have seen in a variety of other words, *Hacke*, *Haggle*, &c. &c. Wachter moreover records, among these words, *EGGE*, *OCCA*.—It is curious to remark, how words, with the same meaning, have been formed from terms attached to the same race, though the words themselves do not directly belong to each other, as *Acetum*, *Essig*, *Eisel*, *Vin-Egar*, or *Vin=Aigre*; where the *Ac*, *Es*, *Eis*, *Eg*, represent the same race, with the same idea, though immediately belonging to the several Dialects, in which the words are found.—Under the same form, as the Greek *ΕΣΘΟ*, (*Εσθω*, *Edo*;) we have *ΕΣΤΗΣ*, (*Εσθης*, *Vestimentum*;) the *Garment*, which have probably the same relation to each other, that *Wear*, *To Waste away*, has to *Wear*, when it denotes *Wearing Apparel*, or what we *Wear*, or is *Worn*. In the passive *Worn*, we see the original idea. (See p. 625.) The Latin *v=ESTIO* is acknowledged to belong to *ΕΣΘΟ*, (*Εσθω*.) We cannot but note, how in *v=ESTA*, the Goddess of the *Earth*, and in its corresponding term *ESTIA*, (*Εστια*;) we are brought to the *Spot*, supposed in my Hypothesis.

The Latin *ESCA* belongs to *Edo*, and so perhaps does *Vescor*, as the Etymologists suppose. The *Es*, in *Esculentus*, *Esculent*, we should naturally refer to *ESCA*, as the Etymologists have done. The *Cul* might belong to the terms denoting Food—*Eating*, &c., under the Element *CL*, as the Greek *Colon*, (*Κολον*, *Cibus*;) the Hebrew *כֶּלֶא*, and the Arabic *أكل* *ACL*, *To Eat*. We perceive here, that these Eastern terms have the form *ACL*, and from hence *Esculentus*, *Esculus*, &c. might be derived, without any reference to *ESCA*; yet, as we have seen, the form *^Sl* is familiar to our Element. *Edo*, *To utter*, is supposed to be

be derived from *E* and *Do*, and so perhaps it is; yet it may possibly belong to *Edo*, To *EAT*, or *Fret* a surface, under the idea of 'To *Scratch* up—*Fret* up—*Rout* up,' with a similar sense to *Eruo*; and thus the phrases "In lucem *EDERE*," and "E tenebris *Eruere*," would be parallel to each other. R. Ainsworth explains both *Edo* and *Eruo* by "To bring forth." In Welsh, *Ysu*, anciently written *Esu*, means "To *EAT*, to devour, consume;" and *Isol*, "Devouring, Consuming." The phrase produced by Mr. Richards, under this latter word, is "*Tan Isol*, The Devouring fire," where we see the strongest sense annexed to this race of words. In *Isol*, we appear to have the *Escul* in *Esculus*. In Irish, *Itham* and *Iosam* mean to *EAT*. The adjacent words to *Itham* are *Ith-Chomla*, a *File*, where we see the idea of *Fretting* or *Scratching* upon a surface; and *Ithiom-radh*, "A murmuring, grumbling, backbiting;" where we have at once the *Noise*, attached to the action of *Scratching* upon a surface, and the metaphorical application of that idea. I find likewise *Ith*, Corn, and *Ithir*, Corn-field, soil. We have moreover *Is*, Under, where we are brought to the Low situation of the Ground. The Greek *Isos*, (*Isos*, *Æquus*,) seems directly to belong to this Celtic word; and if these terms should be derived from the violent action of *Routing* up, so as 'To Lay Low, Level,' &c., every thing will coincide.

Wachter has collected, under the German words *Essen*, *Vesci*, and *As*, *Cibus*, the various parallel terms relating to Food. The succeeding word to *As*, *Cibus*, in the Glossary of this Etymologist, is *As*, "Cadaver, morticinium," which he explains by "Proprie *Cibus*, sed fraudulentus, et inescandis feris per insidias objectus. "Inde *Æzen*, *Allicere*." We see in this sense of a Carcase, to be *Torn to pieces* by Wild Beasts, the original idea, from which the action of *Eating*, expressed by these words, was derived. The term *Fressen*, which I have referred to *Fret*, is particularly applied

applied to the Ravenous devouring of Wild Beasts. Wachter explains it by "Vorare, devorare. Dicitur de *Animalibus*, "lurconibus, et famelicis tantum." In the preceding column of Wachter to that, in which As, Cibus, occurs, is "As, Monas, "As, Deus, verus, et summus;" and As, "Homo divinus, opinione "Deus." These words belong to the idea of *Being*—the *Illustrious Being*, &c., which I have discussed in a former part of my Work, (p. 334, &c.) I have expressed my doubts, on some occasions, respecting the original idea, annexed to these words; and I am now inclined to believe, that the idea of the *Powerful Being*—THE Being, was originally derived from *Power*, as it relates to actions of *Incitement* and *Violence*; and if that should be the fact, we shall understand, how As, relating to *Food*, and As, the *Powerful Being*, contain the same fundamental idea of the *Tearer to pieces*—the *Destroyer*—*Consumer*, or something of that kind.

Wachter has justly produced under these words the parallel terms for *Gods*, or *Powerful Personages*, as *Esus*, or *Hesus*, *Æsar*, *Asæ*, the companions of *Odin*, *Aisoi*, Αἰσοί, θεοὶ ὑπο Τυφόνων. (Hesych.) The God *Esus* is the Celtic *Mars*, where we have the sense of the *Destroyer*; and it is a reduplication of the Element ^S, as Es=Us, in order to express the idea more strongly, as we have seen in the Armoric HEG=Acc, "To *Egg* or *Provoke*," and the terms directly taken from it, the French AIG=Uiser, the Italian AG=Azzare, To be in a passion, &c. In Armoric, HEG=Azus is Quarrelsome. In the next column of my Armoric Vocabulary, we have Hoguet, the *Harrow*. I have before produced (p. 196,) the Hebrew נז Oz=Uz, "Very or exceedingly strong," and the Syriac Az=Az-os, (Αζίζος,) the Arabic Az=Eez, عَزِيز "Excellent, "precious," and the Greek Agerochos, (Αγερωχος, Superbus, Ferox.) We have a similar reduplication to these words in AK-OKE, (Ακωνη, Mucro, Cuspis.)

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I have justly referred on a former occasion various words, denoting *Strength*, to each other, (p. 191, &c.); and I have supposed, that the original idea is that of the *Base* or *Foundation*. It is true, that in most of them the sense of *Strength*, as connected with *Firmness* and *Stability*, as of things Raised on a *Base* or *Foundation*, appears to exist as the prevailing notion, and that the idea of *Excitement* or *Commotion* is not visible; and I have therefore justly considered such words in a separate portion of my Work. Yet I cannot but observe, after the maturest deliberation, that many of these terms appear to have been originally derived from actions of *Excitement* or *Violence*; and I suggest this opinion, that the adepts in the various Languages examined, some of which are placed out of my reach, may direct their enquiries to this point. Mr. Parkhurst has referred *Hesús* to the Hebrew OS, OSS, *וַי*, *וַיַּי* "To Consume, Destroy.—To "be Consumed, Consume, or Waste away." This derivation exhibits precisely the same union of ideas, which is supposed to exist between As, Food, what is *Consumed*, and As, the Powerful Being, the *Consumer*, according to my Hypothesis. The Hebrew term seems directly to connect itself in idea with the words, which I am now examining. It denotes the *Moth*, the animal, which *Frets* or Consumes Garments; and it means likewise Blight, as denoting, says Mr. Parkhurst, the "*Corrosive Air*." In the Arabic *أز* *Azz*, "Rare, excellent, &c.—*Corroborating*," (see p. 195,) the idea of *Excellence*, as connected with *Strength*, appears to prevail; and in another Arabic term, *أز* *Aza*, which is probably only another form of it, we have the sense of "1. Whatever tends "to *Support* life. A *Prop*, *Support*;" where we have the idea of *Strength*, as connected with *Stability*. Yet in another Arabic word belonging to it, which is to be found in the same column of Mr. Richardson's Dictionary, we have the sense of *Strength* connected with the notion of *Excitement*, which I conceive to be the

the original idea of the word. Mr. Richardson explains זל Azz, in one sense, by "Force, value, power, Strength;" but the preceding senses of the word, according to his arrangement, are "1. *Moving, Removing, Shaking, Agitating*. 2. *Burning, inflaming, kindling, lighting a fire*. 3. *Fire, flame*. 4. *Exciting, Prompting, Stimulating, Instigating, Impelling, rendering covetous*." I think we may perceive, that the original idea of the Hebrew זל OZ, denoting "Strength or Vigour," is that of *Excitement*, when we consider the turn of meaning annexed to the word. Though it denotes "A Strong Hold or Place;" yet it signifies likewise "To Hasten, Move, or Remove with *Haste* and Vigour—A Goat," "so called on account of its *Agility* and *Vigour*;" to which Mr. Parkhurst has justly referred אֵץ, (Aẓ); and I shew in another place, how אֵץ, (Aẓ,) connects itself with אִסּוֹ, (Aisso, Ruo.) On the whole I must observe, that through the whole compass of Language, the idea of *Excitement—Commotion—Agitation*, seems principally to have afforded the original turn of meaning, with which words were impregnated.

In examining the word זל Aza, in Mr. Richardson's Dictionary, I cast my eyes on a Persian term in the same opening, آزدن Azden, "To sew together, to prick or pierce with a needle.—Ezden, To drive the EDGE or point of a knife into any thing." We shall from hence conclude, that the Greek Ακεομαι, (Ακεομαι, Sano, medeor, medicor;—Expio, Sarcio, Resarcio, &c. ΑΚΕΙΣΘΑΙ ελκος, δειψαν, τα ΔΙΕΡΡΩΓΟΤΑ, ΤΙΟΔΗΜΑΤΑ, &c.) belongs to ΑΚΕ, (Ακης, *Acies ferri*,) for the same reason; and we know, that Ακεστρα, (Ακεστρα, Acus,) means a Needle. I have suggested this idea on a former occasion, (p. 240,) in which I now acquiesce. The Greek Υγιες, (Υγιες, Sanus,) may perhaps belong to this, as I before suggested. If the Irish Icam and Welsh Iachau belong to Ακεομαι, (Ακεομαι,) they must be referred to the same idea. On the Welsh terms Assio, Iassu, "To Solder, or sodder, to join, "fasten,"

"fasten," &c., I have no evidence finally to decide; yet I have supposed, and I think with probability, that they belong to *Iachau*. I must add, however, that the preceding term to *Jassu*, the word *Ias*, means "Heat, Boiling Water. It is also used of violent cold;" where we seem to see the idea of something *Sharp* or *Acute*—Painful, &c., as applied to the two extremities of Heat and Cold. I have referred the Irish *Iclus*, "Healing by Herbs," the Biscany *OSAGUILLE*, A Physician, the *Æscul* and *Ascl*, in *Escul-Apius* and *Ascl-Epius*, the Greek *UKEL-os*, (*ὑκελος*, *Sanus*,) to each other, (p. 249,) which is surely the fact. In the explanation of *Iclus*, "Healing by Herbs," the interpretator manifestly supposes, that it is a compound of the simple form *Ic*, A Cure, and *Lus*, "An Herb or plant, Leek," as Mr. Shaw explains it. The name for a *Herb*, or what is *Green*, appears under the form *GL*, *GLS*, *LS*. In Welsh, the terms for *Green* are *Glas*, *Llas*; in Irish, *Glasam*, &c. Among the terms for *Herba*, in Celtic, are the Welsh *Glaswelltin*, *Llys*; and in the other Dialects we have commonly the form *LS*, as *Lysuan*, (Corn.) *Luzauan*, *Lousou*, (Armor.) *Lus*, (Ir.) &c. I must leave the Celtic Scholars to decide, whether these words *Iclus*, *Osaguille*, and the parts *Æscul*, *Æscl*, &c., are not compounds of *Ic*, &c. To Cure, and *GL*, *GLS*, *LS*, denoting Herbs. I must remind them, moreover, that the Labial sound is sometimes an organical addition to the *L* in these names for Herbs; from whence we have the Irish *Luiv* or *Luibh*; and I must leave them to consider whether the *p* in *Æsculapius* has not been derived from this source. I cannot but think, that the name *Ascalaphus* is a composition of a similar kind with *Æsculapius*, whatever it may be. One personage under this name is a mystic character who watches over Proserpine, and is the son of *Acheron* and *Gorgyra*, or *Orphne*. I suspect, that this has some allusion to the Celtic Mythology, connected with the Cauldron of *Cerid-Wen*, to which Mr. Davies has lately directed the attention of the

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Public, (*Mythology of the Druids*.) who would do well to examine this point. If Mr. Davies will burn his Bryant, the most dangerous and deluding of all guides in the mazes of Mythology, he may perform good service to the cause of letters, by affording plain and literal translations of the Welsh Bards, with critical observations on difficult words, confirmed by examples.—It is painful to see those valuable materials, which the Welsh Bards and the Druid Ceremonies present to us, enveloped under the disgusting jargon of *Bryant Mythology*.

HATCH, in Shakspeare, is used for ETCH, or HACK, To Cut or Engrave. Ulysses, praising the speeches of Agamemnon and Nestor, says that they “were such,”

“As Agamemnon and the hand of Greece  
 “Should hold up high in brass; and such again,  
 “As venerable Nestor, HATCH’D in silver,  
 “Should with a bond of air (strong as the axle-tree  
 “On which heaven rides) knit all the Greekish ears  
 “To his experienc’d tongue.” (*Troilus and Cressida*, A. I. S. 3.)

Dr. Johnson observes, that to “HATCH is a term of art for a particular method of Engraving. HACHER, To Cut.” Mr. Malone has likewise observed, that “HATCH’D in Silver” means “whose white hair and beard make him look like a figure engraved on silver.” We perceive, that the whole image is an allusion to an *Engraving*; and the *Bond of air* refers, either by an intentional or involuntary allusion, to the material representation of the Breath—as uttered by a person in the act of speaking. The Poet had probably seen a representation of Nestor in this attitude. Under the same form as HATCH, we have ‘HATCH, Incubare,’ applied to Fowls; and if Skinner’s idea should be just, that HATCH, Incubare, belongs to *Hacken*, or HACK, “Conscindere minutim, quoniam sc. aves, cum excludunt ova, rostris suis Conscindunt, et perrumpunt putamina,” both words belong to

the same notion. Perhaps the *Egg*, &c. may mean that, on which this process of *Hatching* or *Hacking* is performed.

The term *ITCH*, as we shall now understand, belongs to this race of words, and means the *Scratching* upon a surface. *ITCH*, as applied by us at present, expresses a *Scratching* kind of sensation, if I may so express it. The Latin *Scabies*, "A Scab, a scall, " a gall, or *Fret*; the mange, murrain, &c.—Met. A tickling, or " *Itching, Desire*," as R. Ainsworth explains it, belongs, we know, to *Scabo*, "To *Scratch*, to claw." The Latin *Scabo* is acknowledged to be derived from the action of *Scratching up the Ground*, and is justly referred to *Skapto*, (*Σκαπτο*, Fodio.) Let us mark the term *Fret*, which, as I have observed, is particularly applied to the action of *Scratching* or *Vellicating* a surface. Let us likewise observe, how the idea of *Desiring* any thing—"Longing for any thing, is connected with the action of *Scratching* upon a surface, as in *ITCH* and *Scabo*, "A Tickling, or *ITCHING Desire*," "*Scabies et contagia lucri*." In the word *Tickling*, we have the same metaphor; and I shall shew, in a future Work, that *Tickle* belongs to *Tease—Teasel*. Skinner refers *ITCH*, ("credo olim " *ICK*," as he observes,) to *Suck*; and Meric Casaubon derives it from the Greek *Κυζω*, or *Κιττω*. Skinner adds, however, "Allu- " dit idque longe proprius *Ιχωρ*, Serum, sanies." In German, *Iucken*, or *j-Ucken*, means to *ITCH* or *Fret*; and *Yuck*, as Skinner tells us, is a Lincolnshire word with the same meaning.

We shall now understand the origin of the term *Owch*, occurring in Shakspeare; which conveyed, as I imagine, in its original sense, a similar idea to *ITCH*, and meant the Gall—or *Fretted Sore*, Rising on the Skin. "Your Brooches, pearls, and " *Owches*," is the line of an old Song, which describes the ornaments worn by women; and it is repeated by Falstaff, (*Second Part of Henry IV. A. II. S. 4.*) with an allusion to the foul eruptions on the skin, proceeding from a loathsome disease.

Mr.

Mr. Pope has seen only, that OWCHES mean "Bosses of gold set with diamonds;" but Dr. Johnson justly observes, "I believe, that Falstaff gives these splendid names, as we give that of *carbuncle*, to something very different from gems and ornaments;" and Mr. Steevens has confirmed the idea of Dr. Johnson by quoting the following passage from an old play, *The Widow's Tears*—"As many Aches in his bones as there are OWCHES in his skin." Here, we see, OWCH unequivocally means the eruption on the skin; and this I conceive to have been the original sense of the word. The idea of precious stones, and that of eruptions on the skin, have been perpetually connected. In the instance of *Carbuncle*, we fully see this fact; and in a passage quoted by Mr. Malone, we have the same familiar combination, "Let him pass for a churle and wear his mistress's favours, viz. *Rubies* and *Precious stones* on his nose," &c. &c. If we are desirous of unfolding the secrets of Language, we must be content to search for information, wherever information can be obtained; nor must we disdain to call to our assistance the ribaldry of the Comic writer, who portraits with fidelity the Language—the follies and the vices of mankind.

Let us mark the explanatory term ACHÆ, which belongs to this race of words, and is derived by a metaphorical application from the same action of *Fretting* or *Vellicating* a surface. We cannot but observe, from the line in the old Play above quoted, that the sound of *ch*, in ACHÆ, was sometimes like that of *ch* in OWCH, and of *tch* in ITCH; which would operate, I fear, on the minds of some readers in deciding their opinion, that these words belonged to each other. The sound of AITCH has now passed into that of AIK; and idle as it may be to introduce the notice of so trivial and familiar a change, yet a transition of this kind has become, in the arrangement of the Etymologist, an insurmountable barrier, by which races of words are secluded from all communion  
with

with each other. The Greek *ACHOS*, (*Αχος*, Dolor,) belongs to the same metaphor of *Scratching* upon a surface; and should only be considered as another form of *ACHE*. We cannot but note on this occasion, how the *ACH* and *ICH*, in *ACHOR* and *ICHOR*, (*Αχωρ*, Manans capitis ulcus, sordes capitis, *Ιχωρ*, Sanies, tabum, pus,) relate to the *Foul Sore*. If the *Chor* in these words be significant, it must belong to *Scar*, *Sore*, &c. Dr. Jamieson produces *YUUK*, *YUKE*, &c. as the Scotch terms, corresponding with *ITCH*; and in the preceding article to *Yuke*, he exhibits the term *YUIK*, which is used, as in the following sentence, “Certane *“ blak pimples—brak out* over all his haill body, with sa greit *“ YUIK*, and sic pane throw out all his lymmis,” &c. Dr. Jamieson is much embarrassed about the meaning of this term. He finds, that in the Lond. Edit. *Ache* is the word used, and that the Latin translation is “*Dalore*, et omnium partium vexatione.” He imagines that “*Itchiness* cannot well be meant, as there is no correspondent term in the Lat. ;” and he adds, moreover, “One would almost think, that *YUIK* were an error of the Press for *YAIK*, as the *v.* is used in this form, signifying to *Ache*.” Our Lexicographer will now, I trust, understand, that these terms *YUKE*, *YUIK*, *YAIK*, &c. are only different forms of each other, or, if he pleases so to conceive the matter, different senses of the same word, conveying the same fundamental idea. I have been led to produce these terms relating to *Sores*, adjacent to words which signify to *EAT*; and I have shewn, that they contain the same Radical meaning. It must be owned, that on the first view no ideas can be more remote from each other; yet we shall at once see the intimate union between these notions when we remember the familiar metaphor of a *Sore—Gangrene*, &c., *EATING* into the *Flesh*. R. Ainsworth explains *Exedo* in the first sense by “To *EAT*, as “an *Ulcer* or *Sore* doth.”

OZD.

OZD. (Heb.) To Cut.

m-OZD. (Heb.) *An Adze.*

HEZZ. (Ar.) Cutting.

HUZZ=Az. (Ar.) Piercing.

HK. (Ar.) Scratching, Scraping,  
Boring.

HYKKET. (Ar.) *Itching, Rub-*  
*bing.*

AKK. (Ar.) Splitting A Fur-  
row.

AKHUD. (Ar.) A Furrow, Cut-  
ting.

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IN Hebrew, **קצץ** OZD signifies, in its original idea, "To Cut, Cut off," as Mr. Parkhurst supposes. It is used with the formative M for "*A Cutting Instrument, An Axe, Hatchet;*" and "hence," adds Mr. P. "*An Adze, a kind of Axe, a Hatchet, and perhaps 'Edge.'*" I might here observe, however, that perhaps the **ק** the Gnain, beginning this Hebrew word, may have the force of G, and then the term will belong to *Cut, Gash, &c. &c.* I must leave the Hebrew Scholars to determine whether **יגח** IGCh, "To Afflict, Grieve," **יגע** IGO, or IGG, "To Labour, To be weary or 'fatigued with Labour,'" belong to this metaphor. The adjacent word to this is **יגר** IGR, "To Shrink or draw back for fear, be 'afraid.'" We have seen the Welsh EGR, Sour, Sharp, &c., and EGR=**יגח**, "Fear, Trembling;" and I must here likewise leave the Hebrew Scholar to determine the original idea of the word, as I have not sufficient materials before me to decide on this point. Again, in Hebrew, **אשז** ASD means, as Mr. Parkhurst thinks, "the *Sharp* Biting humour;" which might lead us to enquire, whether it does not belong to this race of words. Again, in Hebrew, **ידע** IDG means "To perceive or feel by the body or 'outward senses.'" The idea of Feeling is naturally derived from the metaphor annexed to *Stirring up—Exciting—Vellicating;* and

and such might be the original notion annexed to this word. In one conjugation it means, says Mr. Parkhurst, "To cause to feel, *make feel*, as we say for *putting to pain*, Jud. viii. 16; "where many of Dr. Kennicott's Codices read fully in Hiph. " יָתַן , and where LXX has ἔλυσεν , *Threshed*, or, according to "the Alex. MS. κατέλαβεν , *Tore*, and the Vulg. *Contrivit* and *Com-* "*minuit*," &c. &c. Here we are brought to the train of ideas which I am now unfolding. Mr. Parkhurst refers to this Hebrew word the Greek ΕΙΔΩ , (Εἶδω), and its parallels *Video*, *Wit*, &c. &c. It is certain, that the idea of mental *Sensation—Perception*, &c. is often connected with that of *Excitement*. I shall shew, in a future Volume, that *Sensation—Sensible*, belong to this idea. I cannot decide whether the Hebrew term and these words are directly connected with each other; but I have already suggested, that *Eido*, (Εἶδω), and *Video*, belong to words, signifying to *Stir up* or *Rout into any thing*; and we cannot but see how *WIT* relates to what is *Sharp—Pricking*, &c., and how it connects itself with *WHET*, which unequivocally signifies to *Sharpen up*. We cannot but perceive, likewise, how *WIT* associates itself with such terms of *Excitement*, as *WISP*, *WHISK*, &c. &c., where in the latter of these words we actually see the idea of *Stirring up*, *Brushing up* or over, a Surface.

In Arabic there are terms for *Sense*, *Perception*, belonging to our Element, which are unquestionably connected with the metaphor of *Excitement—Vellication*, &c., as referring to the action of *Stirring up* a Surface. In this Language, حس *Hess* means " 1. Sense, Sentiment, Feeling, imagination. 2. Killing. 3. The "sudden cry of pain upon touching unexpectedly any thing "burning hot," as Mr. Richardson explains it. As adopted by the Persians, with an auxiliary verb, this word means, "To "perceive, to comprehend, &c.—To comb the dust (from a "horse, &c.) to curry and dress cattle.—To destroy, to kill.—
" To

“To tear up by the root. *Hyss.* Love, sympathy, compassion.—
 “A low murmuring sound.” In the sense of *Currying* Cattle,
 and *Tearing* up by the Roots, we unequivocally see the original
 idea of *Stirring up a surface*. In the sense of *Killing* we have
 the most violent action belonging to this metaphor. Let us mark
 the idea of *Sound* annexed to this action, which I unfold on
 another occasion. In the preceding column of Mr. Richardson’s
 Dictionary we have حَزْز Hezz, *Cutting*, making an incision, notch-
 ing.—*Scraping*, &c., and حَزَّاز Hez=Az, *Diligence*—Huzz=Az,
 “1. *Piercing*. 2. *Scraping*. 3. *Anger*. 4. *Anxiety*.” Here the
 Element ^Z, ^S, &c. is doubled in order to render the word more
 forcible, as in the Armoric HEG=Acc, to which probably it directly
 belongs. In Persian, هوش HUSH means “Understanding, judg-
 ment, intellect, &c.—Destruction, perdition, Death,” &c.; and
 in the same column we have the Arabic هوس HAWES, “Desire,
 lust, concupiscence, an inordinate appetite;” and in Persian,
 when it is adopted as an adjective, it means “Libidinous, Bruising,
 beating, breaking.” Mr. Richardson, under this Arabic word,
 refers us to هوا Hawa, “Air, Atmosphere,” &c., which perhaps
 should be considered as quasi HAWAS, where the idea of *Agitation*
 is still apparent. The Arabic Scholar will now understand, that
 the expressive term for violent passion or Love, عشت YSHK,
 “Love of the most passionate kind,” is derived from the idea of
Excitement. An adjacent term to this is the Arabic عشقن Ashkyn.
 “The *Rut* (of deer or other animals.)—Travelling *fast*, going a
 “good pace, (a horse.)” I shall shew, that the explanatory term
Rut belongs to the same metaphor of *Routing* up; and the sense
 of *Travelling fast*, annexed to the Arabic word, belongs to its
 other meaning of *Rut*, denoting a *Road*. In Scotch, To EASSIN,
 Eisin, means “To desire the male. In this sense a Cow is said to
 “be EASSENIN. S.—Metaph. used to express *strong Desire* of any
 “kind,” says Dr. Jamieson, who refers the word, among other
 derivations,

derivations, to the Saxon *Esne*, A Male. Whether it belongs to the race of words before us I cannot decide.

In Arabic, حك HEKK signifies "Scratching, rubbing. "Scraping, erazing. Boring, digging, piercing;" and in the same column of Mr. Richardson's Dictionary we have حكّة HYKKet, "Itching, rubbing;" where let us note the explanatory term ITCH, which I have shewn to belong to this race of words. In the same column I find حكام HUKkam, "Princes, Lords, "Nobles, governors, judges, magistrates;" where perhaps the name for the *Great, Powerful Man*, must be referred to the strong sense of the same metaphor in the *Sharp*—violent action of *Scratching up—Tearing up—Erazing*, &c., as denoting the *Sharp, Strict, Severe Exactors* of their will, &c. In the succeeding column we have the parallel terms to it, where we find, that HEKEM means "Absolute power, Dominion,"—HUKUMet, "Despotism," &c. We find likewise, that HYKEM means "Knowledge, Science," and HUKEMA, "Wise Men, Philosophers, Doctors, Physicians;" where we have a similar idea of the *Sharp* Scrutinizers—Searchers. These words might be explained in Latin, in its original sense, by *Radere, Eradere, Stringere*; and in its metaphorical sense by *Strictim Exigere*,—ut in *Regendo, Decernendo, Scrutando*, &c. &c. I have chosen the word *Stringo*, because, as we know, it relates to *Scratching* over a Surface. In the same column we have HEKEMET, "A Bridle, a halter, an iron ring, or other check "rein for a horse;" where we see unequivocally the metaphor of *Sharp Constriction*.

In the preceding page I find the Arabic حق HEK, denoting "Just, right, true;" where we have probably the same idea of *Strict*; and this will shew the Arabic Scholar why the same word means "An Enemy." This term HUKK denotes likewise "A Hollow "in the middle of the neck, or of a bone," where we see the original sense of the *Hole* made by *Scratching up* a surface.

The

The term adjacent to these words, *Hykaket*, which denotes "History, heroic romance, fable, tradition, a relation, narrative," means probably a '*Strict Search* into, or *Tracing* of preceding 'events.' In Arabic, عَقَب *Akk* means "Splitting.—A *Furrow* or "Crack in the Ground." The Arabic اخَذَ *Akhz*, "A Receipt, "taking, Seizing, interception, apprehending," belongs to the same idea of *Strictio—Constrictio*; and a term in the preceding page of Mr. Richardson's Dictionary, the Persian اختن *Akten*, "To Hang, Suspend.—To draw (a sword).—To Lead to a place," belongs still to the same metaphor of *Stringo, Stringere* gladium, &c.; and this sense of *Lead* brings us, we see, more nearly to that of *Ago*, (*Agw, Duco*,) derived from the same action. That my idea respecting the word *Akhz* is just, will be manifest from the preceding term اخدود *Ukhud*, or *Akhud*, "An oblong "Fissure in the Ground, a *Furrow*.—(A blow) *Cutting* the skin." In the same page we have اختصار *Ikhtizar*, or *Akhtizar*, "Mowing, "Reaping, Cutting down any thing green;" where we unequivocally see, that the idea of *Taking—Seizing* is derived from the action *Stringendi Superficiem, ut Terram, &c.* The Latin *Capio* belongs to *Carpo*, for the same reason. The Hebrew כָּפַח *HK* means, from a similar cause, "To Confine, straiten, contract, "compress."

In Arabic, اثار *Asar* means "Histories, traditions, relations, "news, memorable events," &c. &c.; to which, as it should seem, belongs the Greek *Istoreo, Istoria*, (*ιστορειν, Inquiro, sciscitor, Exploro, Viso, lustrum, memoriæ trado, &c.*; *ιστορια, Cognoscendi studium, Lustratio locorum, Historia, &c.*); where we manifestly see, that the idea annexed to these Greek words is that of *Routing* into—or *Searching* into any thing. That the Arabic word is derived from this metaphor of *Scratches* and *Scars* upon a Surface, I can prove by producing the first sense of the word as recorded by Mr. Richardson, who actually adopts the

730 ^R. R. ^ .— C, D, G, J, K, Q, S, T, X, Z.

term *Scar* in his explanation, "Signs, marks, Traces, *Scars*, vestiges, ruins, monuments." In the succeeding column we have another form of the word,—*Eser*, where it is explained by "A mark, sign, character, impression, *Trace*, remain, vestige, ruin.—Knowledge, perception of any thing," &c. &c. This origin of *HISTORY* and *STORY* will explain to us, why *STORY* is connected in old English with the *Delineations* or *Sketches* of *Painting*.

"And *STORIED* Windows richly dight."

Mr. Warton observes on this passage, that *STORIED* means "*Painted* with *Stories*, that is *Histories*." After having ascertained the true idea annexed to *Istoreo*, (*ιστορεω*), the only difficulty which remains is to discover, whether it should be considered as belonging to the Element ^S, or to ST—R, or to both. Under the Element SR, the same idea exists as in the term, which I have found it expedient so often to adopt, *Stir*, and the explanatory word *Scar*, &c. &c. The Welsh Lexicographers understand, that *YSTORI*, denoting *History* in that Language, directly belongs to the Greek *Istoria*, (*ιστορια*); but they do not seem to be aware, that the words under a similar form belong to the same idea, as "*Ystyr*, Consideration, sense, meaning; also *History*;" *Istyrio*, "To consider, to mind," &c.; *YSTRYW*, "Industry, wit, craftiness, subtilty, skill; a stratagem." We find likewise, as adjacent terms to these, *YSTRIN*, "a Battle, a fight;" *Ystrewi*, "To Sneeze;" where we have the idea of Commotion, as we see it in the English *Stir*. There are various other Welsh words under the form ^ST—R, which convey the same train of ideas. I shall shew, in a future Volume, that the words under the form ST—R, as *Stir*, &c., belong to *Terra*, &c.

Terms

Terms signifying To *Stir up* or *about*—To Urge forward, violently or gently — To *Drive*—*Lead*, &c., either directly expressing the action of *Stirring up*, and *Breaking up the Ground*, or connected with words applied to that purpose.

AGOO, AGO, AGITO. (Gr. Lat.)
To Drive—Lead, Stir up. To
ACT—AGITATE, connected with
Stirring up the Ground in
the important business or
Action of Agriculture.

Egeomai. (Gr.) To Lead.

AGO, AGNUMI. (Gr.) To Break
up, asunder, &c. &c.

OIGO. (Gr.) To Break up or
open; To Open.

OGmos. (Gr.) A Furrow.

Aiceam, Aigeam. (Ir.) To Lead,
Go on.

Agreuo, Egeiro, Ageiro, (Gr.)
To Stir up, about, or together,
To Chase, Drive, &c. &c. &c.
as attached to the

Agros, Ager, Acre, or Ground.

Aguia. (Gr.) The part much
Stirred up, or Trodden by

the feet, the common Path,
Place, &c., the Street, Vil-
lage, &c.

EASam, ACHTam. (Ir.) To Make,
do an *Act*.

ACHDam. (Ir.) To Chase.

ACHaid. (Ir.) A Field.

OSH. (Heb.) To do, *Act*.

HGH. (Heb.) To Carry forth
or away.

ASKEO. (Gr.) Colo, Exerceo, To
Cultivate, Exercise, Practise
any thing.

AXIOO, EUCHOMAI, AITEO, ASK,
AX, AXIAN, ASCAIM. (Gr. Eng.
Sax. Ir.) To Stir up to any
purpose — To Solicit — To
Beseech, Pray.

OUT—AUS, &c. EK, EX. (Eng.
Germ. Gr. Lat.)

AUS=Ackern. (German,) To
plough *Out* or *Up*.

UTIAN. (Sax.) To *Out*, Expellere,
Ejicere.

EX=AGITO. (Lat.) To Drive *Out*
or *About*.

OTER. (Fr.) To take away.

OTHEO. (Gr.) To drive away.

THE Latin and Greek AGO, (Αγω,) with their parallel terms in Modern Languages, ACT, AGIR, (Eng. Fr.) &c. &c., certainly belong, in one of their applications, to ACTIONS performed on the Surface of the Ground, by means of the Plough—HARROW—OCCA, EGE, &c. &c. We should all imagine, à priori, that the word expressing ACTION or Labour would be derived from the Spot, on which the primitive and most important Operations are performed. The first sense of AGO, as given by R. Ainsworth, is “To Drive gently or forcibly;” which accurately expresses the meaning of the word, To Stir up or about, &c. The Greek AGO, (Αγω,) is justly explained by *Duco*, To Lead or Draw; and this idea of Driving—Leading or Drawing, is perpetually connected with that of Driving or Pushing on the Plough, &c. in Drawing a Furrow, &c. &c. I shall shew, that *Duco* means simply ‘To Ditch, or Dike, To Make or Draw a Ditch, Dike, Furrow, ‘Trench,’ &c. Hence we have *Ducere Fossam*, *Ducere Sulcos*, (in pulvere,) &c. &c. The Greek *Elko*, (Ελκω, Traho,) To Draw, belongs, we know, to *Olkos*, (Ολκος, Tractus;—Sulcus, proprie et tropice,) the Furrow. The term AGO, (Αγω,) is used, as I imagine, in its original sense, when it is applied to the Furrow, AGEIN OGMON, (Αγειν Ογμον.)

Ουθ' εον ΟΓΜΟΝ ΑΓΕΙΝ ορθον δυνα, ως το πριν ΑΓΕΣ.

(Theocrit. Idyll. X. v. 2.)

“Neque Sulcum rectum Ducere potes, sicut antea Ducebas.”

The OG, in OGmos, (Ογμος,) should probably be referred to the same idea as that conveyed by AGO. The Scholiast explains *Ogmos*, (Ογμος, Sulcus aratro factus;—Linea à messoribus facta, quum scilicet manipulos vel demessa secundum lineam disponunt;—Plantæ ordine dispositæ;—Series, Ordo;—Via,) in the following manner; Ογμον την αυλακα παρα το Διοιχθηναι την γην· οι δε ταξιν, οι δε τον Ορθον, οι δε τον χορτον· κυριως δε η επ' ευθυ του αρουτρου τομη.
Let

Let us mark the explanatory word OIGO, (Οἶγω, Aperio, patefacio,) with its application to *Breaking up* or *open* the *Ground*; where the word is brought to its original Spot. Let us mark likewise the explanatory term ORCHOS, (Ορχος, Plantarum Ordo, Vitium Ordo,) or ORCHATOS, (Plantarum Ordo, seu Series,) which, under the form ^RC, seems to belong directly to the idea of the *Furrow*. Another Scholiast tells us on this passage, that ORDINION, (Ορδινιον,) was the ordinary or modern Greek word for a *Furrow*; Αὐλακα δὲ, τὸν Ορχμον φησι· τὸ κοινῶς λεγόμενον ΟΡΔΙΝΙΟΝ. The explanatory Latin word ORDO I have referred to the same Spot, though under an idea somewhat different.

This origin, which I have attributed to AGO, (Αγω, Duco,) To *Lead*, will explain to us, why AGO, or AGNUMI, (Αγω, Frango, Rumpo, pro quo usitatus dicitur Αγνυμι,) signifies to *Break*. We shall now see, that AGO, (Αγω,) in both senses of *Leading* and *Breaking*, belong to each other, and that they are connected with the idea of *Breaking up* the *Ground*. The words, to which the Greek AGO, (Αγω,) is adjacent in our Vocabularies, bring us to the same spot, as AGROS, (Αγρος, Ager,) the *Field*, *Acre*, &c. &c., and AGUIA, (Αγυια, Vicus, Via, sc. urbis; Regio, Platea;—Vicinia;—Angiportum,) the *Path*, or the *Street*. AGORA, (Αγορα, Forum,) is another adjacent term; and that it belongs to some idea expressed by AGO—AGROS, or AGUIA, (Αγω, Αγρος, Αγυια,) we shall now, I think, agree; though it is not perhaps so easy to decide on the precise notion.—AGORA might mean simply the AGROS, or peculiar Ground, or Place, destined for a certain purpose, as we apply *Place* in *Market=Place*; or it may mean ‘The ‘Place much *Stirred up* or *Trodden* by the multitude, the Public ‘Path—the *Via*—*Vicus*, *Platea*, or the Spot, on which people are ‘collected.’ We know, that Vicus has the double sense of the *Street* and the *Village*; that is, the *Frequented*—*Trodden Path*, or Spot; and Forum in Latin means at once the *Market=Place*,
and

and the *Market-Town*. We perceive, how *Forum* connects itself with *Forus*, the *Furrow*. To these words *Forum* and *Forus*, the *Furrow*, belong the English *Fair*, the French *Foir*, and the English *Fare*, To Go, with the German *Fahren*, To *Fare*, or Go, and *Fuhren*, To Lead, &c.

The Etymologists derive *Agora*, (Ἀγορά,) from *Ageiro*, (Ἀγειρω, Congrego, Colligo; — Mendicando corrogo, circulatorum more peto;—Vagor, victûs, aut alius rei causâ.) The Greek EGEIRO, (Εγειρω, Excito,) and AGEIRO, (Ἀγειρω,) are only different forms of each other; and they are derived from the idea of *Stirring up* the AGROS, (Ἀγρος,) or Ground. The word AGEIRO, (Ἀγειρω,) in the sense of *Colligo*, precisely agrees with the metaphorical expression of *Raking together*, or *Stirring together*, as *Turba*, the Crowd, belongs to *Turbo*, To DisTurb; and in the sense of *Vagor*, we have the idea of *Raking about*. The terms AGUREO, AGURIS, and AGURTES, (Ἀγυρεω, Congrego, Colligo in unum; Ἀγυρις, Cœtus, multitudo congregata; Ἀγυρτης, Qui congregat ac cogit in unum; — Circulator et Præstigiator circumforaneus,) belong to EGEIRO, (Εγειρω.) This minute difference in form between AGUREO, (Ἀγυρεω,) and EGEIRO, (Εγειρω,) has made both these words to be considered as Roots, in our ordinary Greek Vocabularies. The term AGRA, (ἄγρα, Captura, Venatio; — Piscatio; — Res, quam capimus. aut venamur, præda,) is likewise considered as a Root; and AGREUO, (Ἀγρευω, Venor, venatu capio, feras, pisces, aves,) is supposed to be derived from it. It is singular, that these terms were not understood to be related to the adjacent word, under the same form, AGROS, (Ἀγρος.) The terms AGRA and AGREUO, (ἄγρα, Ἀγρευω,) may simply mean what belongs to the AGROS, (Ἀγρος); or AGREUO, (Ἀγρευω,) may signify 'To *Stir up*—*Chase*—*Drive*,' &c., from the idea of *Stirring up the Ground*, or AGROS, (Ἀγρος.) We have seen, that the first sense of Ago is "To *Drive* gently or "forcibly;" and one of the passages produced by R. Ainsworth,

under

under this sense, is "Cum *Prædam* ex AGRIS AGERENT;" which brings us to the idea conveyed by AGRĀ, (*Ἀγρᾶ*, *Præda*,) *Prey*, *Booty*, &c.

AGITO, from AGO, is, we know, likewise applied as a term for *Hunting*.

"Nec curat Orion leones
"Aut timidos AGITARE lyncas."

Robert Ainsworth explains AGITO in one sense by "To Chase, "Course, or Hunt." I have shewn on a former occasion, that *Harrier*, the Hunting-Dog, belongs to *Harry*, "Vexare, Lacesere," and *Hergian*, "Vastare, Prædari;" which mean to *Harrow*. I have observed, what we all acknowledge, that the idea of *Commotion* is perpetually connected with that of *Stirring up* the *Ground*, as *Pulverem Excitare*, 'Solicitare, "To Stir, or Dig, up;" properly the *Ground*. To Disquiet, to busy, to trouble, to "disturb," &c.; and hence we have AGO, signifying "To Move, "or Shake.—To Disturb, or Disquiet;" and hence likewise it has arisen, that AGITO is one of the strongest and most appropriate terms to denote *Commotion* or AGITATION. The genuine sense of AGITATION, &c. appears in the following passage: "Sed ne lassitudo quidem *Soli* minuit Agricolæ fructum: neque enim prudentis est adduci tanquam in hominibus nimia corporis exercitatione, aut oneris alicujus pondere, sic *Cultibus* et AGITATIONIBUS AGRORUM fatigationem succedere." (*Columell*, lib. ii. c. 1.) I cannot quit the form AGR, without suggesting, that words under this form, *Agreuo*, (*Ἀγρευω*,) &c., may possibly be compounds of AGOO, (*Ἀγω*,) AGO, and ERA, (*ἔρα*); and thus AGER and AGROS, (*Ἀγρος*,) might have originally related to the Ploughed up Land; and hence we have the union of AG=^*Ri*, AG=*itatio*. The Greek AGOO, (*Ἀγω*, *Aufero*, *Rapio*, *Abigo*,) has a similar idea of *Violence* and *Commotion*; and hence, we know, is the familiar phrase ΑΓΕΙΝ καὶ φερεῖν—τούς πολεμίους, &c., which R. Ainsworth

worth justly explains by AGITARE and *Diripere*. In this sense it precisely coincides with *Harry*, *Hergian*, &c. *Vastare*, *Prædari*.

That the idea of ACTION, annexed to the Latin AGO, ACTUS, &c., was derived from the important ACTION, the *Cultivation of Land*, will be manifest, I imagine, from the word *Verv-Actum*, which means, says R. Ainsworth, "Vere ACTUM; i. e. Verno tempore ARATUM; Land, that hath been fallow, and is turned "in the spring to be sown the next year." The term ACTOR, which meant in latter times 'A Pleader of Causes,' and 'A Player,' or *Actor*, as we express it, originally denoted the *Cultivator of a Farm*. R. Ainsworth gives us, as the second sense of this word, "A bailiff, or comptroller," and refers us to Columella, lib. i. c. 77. "Ita fit, ut et ACTOR, et familia peccent, et AGER sæpius infametur." The phrase AGERE Terram Aratro occurs in the Vocabulary of the *Rei Agrariæ Scriptores*; and we are referred to page 296 of the Work, where we have "Circum-ACTUS Aratri. Quinque aut sex pedum latitudo, quâ scilicet Aratrum eat." (*Nicolai Rigaltii Glossæ Agrimensoriæ*. Hence we have the term ACTUS, for a measure of Land, or "Mensura longitudinis pedum CXX absque latitudine." It is not necessary to adjust with precision the quantity of the measure, which is here intended: It is sufficient to bring us to the spot, from which it is taken, or with which it is connected. (See too *Columella*, lib. ii. c. 1. 5.) In Sub-Igo, which our ordinary Vocabularies explain by "To Break, Ear, or Till.—To Dig, or Cast up, Ante Jovem nulli SUBIGEBANT Arva coloni.—Scrobem SUBIGERE," we see the genuine sense of AGO. Among other senses which *Subigo* has, is that of "To Whet—*Subigunt* in cote secures," which will again shew us, how Igo or AGO—Occo and Acuo, may be only different forms of each other. The various senses existing in AGO and its derivatives, *Sub-Igo*, *Actor*, &c. &c., which are acknowledged to

to be applied to Operations on the Ground, whether that application be the original sense or not, will shew us what various ideas, apparently discordant from each other, are connected with this Spot, and consequently, what various ideas, such as these are, might have been originally derived from it. Let us examine the various senses of *Ago* and *Sub-Igo*, as they are detailed in our ordinary Lexicons, and we shall be astonished and edified by observing the various applications of the same fundamental idea, all connected at least with the action of *Stirring up the Ground*, if not derived from it. Among the different senses of these words, recorded by R. Ainsworth, we have (*Ago*,) "Properly, To drive gently or forcibly.—To do or execute any business.—To talk of.—To mind, observe.—To sue, implead, or indite.—To Plead.—To move or shake.—To live.—To personate.—To Exercise.—To Count or reckon.—To bargain, contract for, &c. &c.—(*Sub-Igo*.) To Bring under, to Subdue, to conquer.—To Shove or thrust.—To *Break, Ear, or Till*.—*Nequam voc.*—To *Dig*, or cast up.—To Rub, or stroke—To Whet." Mr. Parkhurst has justly compared with the Greek *Ago*, (*Αγω*,) the Hebrew *HGH*, which signifies "To bring or carry forth, or away;" and in other senses, as this Author explains it, "To bring forth, or utter words, or a voice.—A Discourse, Tale.—To roar, or rather growl, as a lion over his prey.—To bring forth, or propose any thing in the mind for meditation and contemplation.—*יג* *IGIG*, Intense Meditation, earnest contemplation." The same idea of *Agitation* affords the senses which we see in this Hebrew term. The Latin *Ago* means, as we have seen, "To Talk of.—To mind, to observe;" and we all know such phrases as "*Agitare rem aliquam sermonibus*, To talk or discourse of—*Agitare consilia*, To Consult."—The succeeding word to this Hebrew term is *HGINH*, which once occurs in Ezekiel, and which some explain by "Directly, Straight forward." If this should be the

meaning of the word, the HG may belong to the sense of 'Driving' or 'Leading onward, *Forward*,' &c.

There are various terms, adjacent to AGO, (*Αγω*, *Duco*, *Αγω*, *Frango*, *Rumpo*,) which are derived from the same idea of 'Stirring up,' *Agitating*, &c. In the same column of the Vocabulary of Hederic, where this word occurs, I find AGON, (*Αγων*, *Certamen*, *solennes ludi*, *certamina ludorum*,) which is placed as a Root, but which, as we see, belongs to the idea of Commotion—*Agitation*, &c., annexed to AGO, (*Αγω*,) &c. One of the senses given in my Greek Vocabulary of this word is "*Exercitatio ad certamen*;" where in *ex-Ercere*, belonging to the form of our Element ^RC, we have a similar union of the ideas of *Contention* and of *Stirring up the Ground*, "*EXERCET frequens Tellurem*." In Greek, ASKEO, (*Ασκειω*, *Colo*, *Exerceo*, *percolo*, *meditor*,) has the same idea, and is derived from the same spot, under the form of our Element ^S, ^K, &c. We perceive, that the sense of *Meditor* coincides with the use of the Hebrew word above produced; and we see likewise, that the explanatory term, used by Hederic, *Colo*, brings us at once to the same idea of *Cultivating the Land*.—The English Ask, in old English, as in our vulgar Language, AXE, with its parallel terms *Ascian*, *Axian*, &c. &c. (Sax.) *Eyschen*, (Belg.) &c., has been referred to ASKEO, (*Ασκειω*, *Exerceo*,) and AXIOO, (*Αξιωω*, *Peto*, *Postulo*,) These words are all ultimately derived from the same idea. We shall not wonder to find, that such words as Ask and AXIOO, (*Αξιωω*,) which signify *To Solicit*, should be derived from the notion of *Stirring up the Ground*, when we remember, what I have frequently observed, that the explanatory word *Solicit* has the same metaphorical meaning. I have suggested in another place, that AXIOS, (*Αξιος*,) might perhaps belong to our Element ^S, &c. denoting *This* or *That*—*Distinguished Being*, by way of eminence; but I have now given, as I imagine, the true idea. We must add to these words, signi-
fying

fyng To Ask, &c., the Greek Αἰτεο, (Αἰτεω, Peto, Postulo,) the Galic Aiscam, "To request, crave, search for;"—Aisc, "A Request, petition;" and Aisc, "Damage, trespass; a reproach, chastisement;" where we have another sense belonging to this race of words, "Aitchim, To pray, beg; Ascaim, To Ask, beg; Aicim, To Pray, beseech, intreat;" and in Welsh, ARCH, ERCHI, Petition; where we have the form ^RC. In the same column of my Welsh Dictionary with ERCHI, we have ERCHwys, "Hunting-Dog, Hounds;" where, in these two words, we see the same fundamental idea of *Searching out*. In the same column with Aicim, in Mr. Shaw's Dictionary, I see Aiceam, To Lead; and in the next column, Aiceam, To go on; where we have the sense of AGO. I find likewise, in the first of these columns, Aichear, Sharp, Keen; where we see the sense of ACUO and Aicear, Angry, Cruel, Severe; AICID, Disease, Sickness, &c. &c. &c. The ^m, in these verbs Aiceam and Aicim, is the mark of the Infinitive Mood; and from such forms have been sometimes derived the Present Tenses of verbs in Greek; while in other instances the ^M denotes AM. In EUCHOM=ai, EGEOM=ai, (Ευχομαι, Precor, Opto, &c., Ηγεομαι, Duco, Dux sum, &c.) we see unequivocally the EUCH and EG belonging to the race of words now before us, whatever might have been the original force of the ^M.

In the same column of my Greek Dictionary with Egeomai, (Ηγεομαι,) I perceive Egelazo, (Ηγηλαζω, Duco, Ago, Pello, &c.); which some derive from AGEIN and ELAN, (Αγειν et Ελαν, Pellere.) That the first part, EG, belongs to the EG in Egeomai, (Ηγεομαι,) and to the AG in AGO, (Αγω,) we shall not doubt; and the second part, EL, may be significant, and belong to the Element ^L, conveying the same idea. The form and sense of EGEL in EGELAZO, (Ηγηλαζω,) will remind us of AGELE, (Αγελη, Armentum, grex,) which probably meant originally the *Drove* of Oxen, Sheep, &c.,
and

and belongs to the form ^GL, To Drive, just as *Agmen* belongs more directly to *Ago*. A word in the preceding column of my Greek Vocabulary, under the same form, *AGGELLO*, (*Αγγελω*, Nuncio, &c. &c.) and *AGGELOS*, (*Αγγελος*, Nuncius,—Nuncius Dei, Angelus,) conveyed, I imagine, a similar notion, and meant To *Stir up—Excite—Urge*—or *Drive* any one to action by command, exhortation, &c.—To Enjoin—Order. Hence we know, whatever might have been the primitive sense of these words, the term *Angel*, the Messenger, has been derived. The words under the form ^GL, in the opening now before me of my Greek Vocabulary, as *Aggule*, or *Agkule*, (*Αγγυλη*, Lorum in modum catenæ intortum, *Αγκυλη*, Amentum.) *Agel-astes*, (*Αγελαστης*, Anguilla, with the Latin *Anguilla*, or *Agguilla*, *Agkeleuo*, (*Αγκελευω*, Servo,) *Agklos*, or *Agkulos*, (*Αγκλος*, *Αγκυλος*, Tortuosus,) all convey the same idea of *Forcing—Compressing—Constringing* together. Thus we see, how *Ago* and *Agcho*, (*Αγω*, *Ago*, Rápío, *Αγχω*, Neco, Strangulo, Suffoco, fauces, Constringo,) are only different forms of each other, conveying similar ideas of a forcible action upon an object or surface. The very term *Constringo* is acknowledged to be derived from *Stringo* and *Strix*, which relate to the idea of *Stirring up or over—Agitating—Brushing over or Vellivating* a Surface. We see here likewise, what I have before noted, how the forms ^G, ^GG, or ^NG, pass into each other; as *Agcho*, (*Αγχω*,) *Ango*, &c. &c. The word *Sub-Igo* signifies itself, as we know, “To Force, Constrain;” and here again we see, how *Ago*, (*Αγω*,) and *Agcho*, (*Αγχω*,) belong to each other. The terms under the form ^GCh, ^GG, or ^NCh, ^NG, &c. will be considered on a future occasion.

We have seen, that the Celtic *Aisc* at once means “A Request, petition;” and “Damage, trespass; a reproach, chastisement.” The Greek *Αιτεω*, (*Αιτω*, Peto,) and *Αιτιαομαι*, (*Αιτιαομαι*, Crimino, Accuso,) have the same relation to each other.

other. The Greek ΑΤΕ, (Ατη, Injuria,) is only another form of these words. The Latin *Peto* means at once "To Entreat," "humbly, to desire," &c., and "To set upon, to assail,—To make a claim in law," &c. In the same column of Mr. Shaw's Dictionary with *Ascaim*, "To Ask, beg," we have *Asgaim*, "To winnow, cleanse;" where we at once see the idea of *Agitation*, annexed to this race of words. In the same column we have *Asam*, "To Do, Make," where we see one of the senses annexed to *Ago*; and this will remind us of other Celtic terms, with the same meaning, as *Easam*, "To make, to do;" *Acht*, "A Statute, decree, deed;" *Achtam*, "To pass an *Act* of parliament, to ordain, order, command;" which, we see, coincides with the form *Act*, *Actum*, (Lat.) *Eachdam*, "To do, *Act*;" and *Eachd*, or *Achd*, "A Condition." In the same column of Mr. Shaw's Dictionary, where this latter word occurs, we have *Acht*, "A Nail, claw;" where we see the original idea of the *Scratcher—Vellicater*, &c.; *Achiar*, *Acar*, Sharp, tart, sour, belonging to *Acuo*, and *Ach*, "A Skirmish;" *Achdam*, "To Chase;" and *Achaid*, "A Field;" where we are brought to the original spot. Under the form *EACH* we have the term denoting a *Horse*, which we might conceive from hence to signify the *Doer*,—the *Labourer*; yet I have attributed to *Equus*, *HACK*, *HACKNEY*, on another occasion, the more original sense, annexed to this race of words, of the animal who *HACKS* up the Ground by its motion upon it. In Hebrew, ~~my~~ *OSH* means "To Do, perform, *Act*;" which should probably be referred to this race of words. In the same column with the Celtic *Asam*, in Mr. Shaw's Dictionary, is *Asard*, Debate; and adjacent to *Easam* we have *Easard*, "Quarrel, A foul House;" and *Eas*, *Easar*, *Easard*, "A cataract, fall of water, cascade;" where we see the idea of Disturbance—Disquiet—*Agitation*—Commotion. This will shew us, what I endeavour to prove in a future page, that the name of

Water,

Water, as *Aqua*, &c., is derived from the idea of *Agitation*. In the succeeding column we have EASC, "Water; Old;" and EASGair, "A storm, blustering wind, surprise." EASG, EASGA means the *Moon*; but whether it be derived from the idea of the "*Watery Moon*," I cannot decide. *Eascarā* denotes "An adversary, enemy;" and I must leave the Arabic Scholars to decide, whether the Arabic *Asker*, عسكر An army, from which the term *Lascars* is derived, belongs to this idea.

The words *Asard* and *Easard* will remind us of the English *Hazard*, which means a *Sharp* state of Peril—Danger—Disquiet, Stirring up—*Exciting* or *Hacking* up our feelings. It is not necessary or possible to select that precise notion, with which *Hazard* directly connects itself, from a train of ideas, which belong to the same imagery. We all know, that the idea of *Danger* or *Peril*, or a *Hazardous* state of things, is connected with the metaphor of what is *Hacking* or *Cutting*—*Sharp*—*Piercing*—*Pointed*—the *Acute* *EDGE*, &c., as *Epi Xurou Akmes*, (Επι ξυρου ακμης, In acie novaculæ,) 'To be in the most imminent 'Danger—in the most perilous or *Hazardous* situation;' where *Akme*, (Ακμη,) and *Acies* belong to the words before us. The succeeding word to *Hazard*, in Skinner, is 'HAZY Weather.' Here again it is difficult to decide what peculiar notion should be selected from a train of congenial ideas. Perhaps *HAZY* conveys the same notion as *Turbid*, thick, which belongs, we know, to the sense of matter *Stirred up together* in a *Disturbed* state. I shew in another place, that *Turbidus*—*Turbo* belongs to *Turf*; and in R. Ainsworth the first sense of *Turbidus* is "Muddy, thick, "Foggy." To *HASE* or *HAWZE* means likewise "Nimio clamore "obtundere;" where we again see the sense of *Turbare*. Skinner refers *HAZY* to *Hassen*, *Odisse*, and *Hase* or *Hawze* to *Has*, (Sax.) *Heiser*, &c. (Germ.) *Raucus*; where we have the same idea. The *Ard*, in *Has=Ard*, is probably the familiar term denoting

denoting 'Kind, Sort,' as in *Bast=Ard*. The parallel terms to HAZARD occur in various Languages, as in *Azar*, (Span.) *Zara*, *Azarro*, (Ital.) *Azaria*, (*Aζαρια*, modern Greek,) &c.; and some imagine, that it is derived from *As* or *Az*, the *Ace*, as relating to the game of *Hazard*. The sense of certain terms, beginning with *Az* in Spanish, will shew us the metaphorical idea from which *Azar* is derived, which my Lexicographer explains in its two first senses by "Unforeseen disaster, an unexpected accident.—Unfortunate card or throw at dice," such as *Azada*, "A Spade, *Azadon*, Pick-axe, *Azadonar*, To dig or break up the Ground with a Spade or Pick-axe;" and *Azarbe*, "a Trench or drain which carries off the overplus of irrigation—waters." Under the form *Hazada*, for *Azada*, we have still the same idea of the Spade; and while I am examining this word I cast my eyes on the adjacent term *Hazana*, "Exploit, Achievement, Heroic deed." A comparison of these terms with each other will shew us whence the idea of *Action* is derived. It is acknowledged, that *Hazana* belongs to *Hacer*, "To Make," &c., which we should certainly refer to the race of words now under discussion; and yet *Hacer* is allowed to belong to *Facio*, which brings us to the form *FC*; and this form will supply ample materials for a separate discussion. But whatever we may think of *Hacer*, the Spanish Etymologists will grant, that their familiar term *Echar*, "To cast, to throw, to dart," belongs to *Ago*, &c. Its original idea, amidst all its various senses, is that of '*Stirring up—Casting up—or Throwing up, as the Earth;*' and oftentimes the idea of *Agitation* or *Commotion* is annexed to it. In such phrases as "*ECHAR Tierra à alguna cosa, To bury an affair in oblivion;*" literally '*To throw Earth upon any thing,*' we are brought to its original idea. In the Spanish *Auto*, we have another form of *ACT*, *Actum*, &c.

In Scotch, *HASARTOUR* means "A gamester, one who plays
"at

“at games of *Hazard*,” as Dr. Jamieson explains it; and the two preceding articles are HASARD, “An old dotard;” and HASARD, HASERT, “Gray, Hairy;” of which latter word Dr. Jamieson sees “no probable origin.” All these words belong to each other, and denote the circumstance or object which *Excites* the feelings, or *Disturbs* and *Annoys* the mind with emotions of apprehension—Disgust, &c.—the *Fretting* circumstance, and the *Fretting* or *Fretful* Personage. We might almost use the word *Crabbed* in both cases, and apply it at once to the HAZARDOUS or *Crabbed* state of circumstances, as we sometimes express it, and the *Crabbed* or *Hasart* old man. That the HAS in these terms relates to the metaphor, from which I suppose this race of words to be derived, will be manifest from a term in the next column of Dr. Jamieson’s Dictionary, HASH, To *Slash*. In the second sense it is used for “To abuse, maltreat; as to HASH “clothes, to abuse them by carelessness; to HASH *grain*, to “injure it by careless reaping,” as Dr. J. explains it. He explains HASH by “A Sloven, one who abuses his clothes;” and quotes the following lines as an example of its use.

“I canna thole the clash
“Of this impertinent *auld* HASH.”

It is acknowledged, that HASH, as applied to the Man, belongs to the metaphorical application of HASH, To *slash*; and *Auld* HASH means the same as *Hasard*, the old Dotard; and thus we perceive how we have brought the HAS in *Hasard* to the terms HASH or HACK, according to my Hypothesis.

In the same column of Dr. Jamieson’s Dictionary we have HASH=*Methram*, “In a state of disorder, topsy turvy; “HASKY, “Rank, &c., Coarse, &c., Dirty, &c.” HAS=*lock*, “A term descriptive of the finest wool of the fleece, being the lock that “grows on the *Hals* or throat;”—HASSOCK, “A Beesom. It is “applied to any thing bushy; a Hassock of *hair*, a great quantity
“of

"of it on the head." In these words the *Has* bears the same meaning, as being only another form of *HASH*; and we here see, how terms, from signifying what is *HASHING* or *HACKING* to the touch or to the mind, afterwards denote what is *Disgusting*—*Annoying*—*HARSH*—*Hirsute*—*Rough*, and then what is *Bushy* in general. I have shewn, that *HARSH*, *Hirsutus*, belong to the form *^RS*, to the *HERSE*, the *Harrow*, for the same reason: Hence we have the above terms in Scotch denoting the *Bushy* lock of Wool, and the *Bushy* Hair—the *Rough* *Bushy* *Beeson*, &c. In English, *HASSOCK* is used for the *Rough* *Mat*, on which we kneel. The word *Mat*, under the Element *MT*, is derived from a similar idea, the *Matted* object.

In the same opening of Dr. Jamieson's Dictionary we have "*HASTARD*, Irascible; *HASTER'd*, Confounded.—Fluttered,—Flurried; *HASTERd*—Early, Soon Ripe; *HAT*, Was Called; *HATCH*, "*HOTCH*, To Move by jerks; *HACHEL*, To shake in carrying; "*HAIT*, *Hot*;" where, in all these terms, however different in sense they may be, we have still the same fundamental idea of *Excitement* and *Agitation*. The *HASTARD*, Irascible, is what we call *HASTY*; and *HASTER'd*, Soon Ripe, is the *HASTY*, or quick coming production. I shall shew, that *HASTE* and *HOT* belong to the same idea of *Excitement*; and with respect to *HAT*, 'Was called,' belonging to *Hight*, &c., which appears most remote from the idea, I shall shew, that this sense of *Calling* is derived from the notion of *Exciting* or *Stirring up* a person to action—"To Call upon a person—to do so and so." Dr. Jamieson justly refers us, under *HAT*, to the German *HEISSEN*, which means to "*Bid*, tell, command;" and in Scotch, *HECHT* has a similar meaning, "*To Call*—*To Command*." In old English, *HASTARD* is used to express the most violent state of *Hostile Excitement* or *Fury*, which belongs to the *HASTY* Personage. Skelton pours his execrations against the Murderers of the Earl of Northumberland,

berland, by describing them as “Vilane HASTARRDDIS in their “furious tene.” (*Percy's Reliques of Ancient Poetry*, Vol. I. p. 97.) The Glossarist explains HASTARRDDIS thus; “Perhaps *Hasty*, rash “fellows, or upstarts. qu.;” where he is right in the explanatory term HASTY, though that term is not applied with us in so strong a manner.—Dr. Jamieson, in the same opening of his Lexicon, in which the above words are found, gives us likewise “HATE, HAIT, HAID. Any thing, the smallest thing that can “be conceived. *Ne'er a Hate*, Nothing at all: *Neither Ocht nor “Hate*, Neither one thing nor another.” We might imagine, from seeing the term HATE, denoting the smallest particle, in this place, that it belonged to HASH, and meant the minute cuttings of any thing; yet on this point I cannot decide. Dr. Jamieson refers *Whit*, *Nought*, to the same source; and it should seem, as if *Ought* and *Ocht* belonged to the same idea. Yet here considerable difficulty occurs.

We have seen the Greek *Ogmos*, (*Ογμος*, Sulcus aratro factus;—Linea a messoribus facta, quum scilicet manipulos vel demessa secundum lineam disponunt;—Plantæ ordine dispositæ;—Series, Ordo, Via,) the Furrow, &c., and the phrase *Ogmon Agein*, (*Ογμον Αγειν*.) On the precise origin of this term it is difficult to decide. The *Og* may belong to *Ago*, (*Αγω*, Duco, Frango,) *Oigo*, (*Οιγω*, Asperio,) &c., and the *GM* might belong to the Element *GM*, to *Chamai*, (*Χαμαι*, Humi,) &c. The *m* may however be only an organical addition to the *G*; or the form of *Ogmos*, (*Ογμος*,) might be referred to *Agma*, *Agmos*, (*Αγμα*, Fragmentum, *Αγμος*, Fractio,) derived from *Ago*, (*Αγω*, Frango,) by the construction of the Language. In this case, *Ogmos* would mean the *Breaking up* of the Furrow. The succeeding words to *Agma*, (*Αγμα*,) in my Greek Vocabulary, are *Agmeiones*, (*Αγμειονες*, Bubones, seu tumores in inguinibus,) *Agme*, (*Αγμη*, Focus, Hes. Calculus,) *Agmeros*, (*Αγμηρος*, Quietus.) The *Agme* may mean loose *Broken Stones*; and

and the *Agmeiones*, the Tumours, or *Breakings* out, as we express it. The *Agmeros*, whatever it may be, I am unable to explain.—The Greek *Ogmos*, (ὄγμος,) may afford these conjectures; but they are such as will not admit the decision of our opinion on its origin. In the Latin *Agmen* we have the form [^]GM, with the addition of the *n*, which I conceive to be organical*.

* As the following observations relate to Celtic Literature, I shall present them to the attention of the Reader, who is interested in the enquiry, under the form of a Note; that the general argument may not be interrupted by the minuteness of a particular discussion. On the origin of the Celtic OGHAM, the mysterious writing of the Druids, it is not easy to decide. We might refer it perhaps to the Greek OGMOS, (ὄγμος,) that is, to a word under the form [^]GM, bearing the same Elementary meaning of *Regular Furrows*, or *Lines*. The OGHAM seems to denote the writing formed by *Lines*, both as referring to the principal parallel *Lines*, or *Furrows*, which served as guides, and to the *Lines* or *Strokes*, made on those principal *Lines*, by which *Strokes* the letters were represented. Hence perhaps the letters received the names of *Trees*, as this mode of writing by certain *Lines* in a regular order might well remind the writers of a *Series* or order of *Trees* planted in *Lines*, *Trenches*, or *Furrows*. Hence OGMOS, (ὄγμος, Sulcus aratro factus, Plantæ ordine dispositæ,) at once signifies *Furrows—Lines*, and *Plants disposed in order*. To make this resemblance still more complete, we may observe, that the Druids sometimes actually adopted *Sprigs* or *Twigs* of *Trees*, in their mysterious writing. (See *Mr. Davies' Celtic Researches*, p. 269, &c. &c.) The OGHAM consisted, “according to “O’Flaherty, in certain *Lines* and marks,” says General Vallancey, “and their situations “and positions, as they stand in relation to one *principal Line*, over or under which “they are placed, or through which they are drawn.” (*Grammar of the Irish Language*, p. 4.) The Greek *Grafo*, (γράφω,) and the Latin *Scribo*, mean to *Grave* up or *Scrape* the *Ground*; and *Exaro*, we know, is at once *To Plough* and to *Write*. I have shewn too, that *Write* means to *Wroote* up the EARTH. In Hesychius, UGGEMOS, (ὕγγιμος, συλλαβη, or συλλαμνισι,) is given as the Salaminian word for a *Syllable*, which may belong perhaps to the Druid OGHAM.

My conjecture, that OGMOS, (ὄγμος,) is particularly connected with Celtic terms, will receive perhaps considerable force, when we learn, that the succeeding word to this in the ordinary Greek Vocabularies is confessedly of Celtic origin. This word is OGMIOS, (ὄγμιος, Epith. Herculis ap. Gallos,) a name for *Hercules*, among the Gauls. This term contains some difficulties. We all remember, that the name comes to us from *Lucian*, who saw in *Gaul*, as he informs us, a representation of *Hercules*, called OGMIOS, painted as a decrepid old man; and wondering at the sight, he was informed by a learned Druid, “that *Hercules* did not in *Gaul*, as in *Greece*, betoken *Strength* of “*Body*, but *Force of Eloquence*,” as General Vallancey has expressed it. (*Grammar of the Irish*

Irish Language, p. 3.) He then informs us, that "Keisler, in *Antiquit. Celt.* derives the "name *Ogmios* from the Irish word *Ogam*, Eloquence." He adds, moreover, "that the "Tartarian Hercules was also called OGUS. (*Hist. des Tartares. Leyd.* 1726. p. 34.) "Hence the honourable title of OGUS-Chan of the Tartars." Bochart derives Ogmios from a Phœnician term signifying a *Stranger*, 'Oyy Agemi, or, as he otherwise expresses it, *Agemion*. "Barbaros et peregrinos Arabes ita nominant. Nempe vel ex Phœnice "Hercules, vel ex Africa aut Gadibus ad Gallos se contulerat, post multos labores mari et "terra exantlatos." (*Chanaan*, lib. i. c. 42.) He imagines, as it seems, that Hercules was painted as an old man, from being thus exhausted by his Labours. "Atque id ipsum," as he adds, "Herculis pictura referebat." The Arabic word, to which Bochart alludes, is, I imagine, عَجَم | AGEM, which Mr. Richardson explains by "A Persian.—A Bar- "barian, an idiot, fool, rustick, rough, unpolished man." In Celtic too, *Oigimh* is a Sojourner or Foreigner, as General Vallancey observes. The name of *Hercules*, whatever it might be, would probably be taken from the idea of the *Illustrious Personage*; which was no doubt applied to the prowess exhibited by this Hero, in his Labours; and when he is described under another point of view, the representation probably arose from some confusion in similar names, which were terms of Honour and respect, referring to different qualities, as to *Valour—Age—Wisdom—Eloquence*. This, I imagine, has taken place in the present instance; and ^GM, which might denote originally the *Prince—Leader—Man of Valour*, &c., was converted into the Personage *Illustrious for Wisdom or Eloquence*,—the *Sage*, &c.

It would be difficult, however, to arrange with precision the terms which contain this equivocal sense, as attached to the form ^GM; and it would be still more difficult to decide on the true Element to which these words are attached. I am surprised, that Bochart, in seeking an Arabic origin for the name of Hercules in Ogmios or OGМ, OGAM, did not, instead of *Ajem*, adopt the most familiar word in the Arabic Language, under a similar form, AZEEM, عظيم denoting whatever is *Great, Illustrious, or Distinguished*. Mr. Richardson explains this word by "Great, Large.—High in quality or "dignity, much esteemed." This is a term which perpetually occurs. In Greek, a *Leader* appears under the form ^GM, as ΕΓΕΟΜαι, (ηγιομαι, Duco, Dux sum, præco;—Opinor, puto, reor,) ΕΓΕΜΟΝΕΥΟ, (ηγμονευω, Sum Dux, Rego,) ΕΓΕΜΟΝ, (ηγμων, Dux.) The EG in these words represents the Radical form, and belongs to AGO, (Αγω,) as I have before observed, whatever may be the origin of the M. Thus ΕΓΕΟΜαι, (ηγιομαι, Duco,) To *Lead*, might be connected with OGMA, (ογμος, Sulcus,) just as *Dux* is derived from *Duco*, which is applied, we know, to the *Furrow—Trench*, &c.—*Ducere Sulcum, Fossam*, &c. I shall shew in a future Volume, that *Duco* is the verb belonging to *Ditch, Dike, Teikos*, (Τειχος,) &c. &c.

● In the column of my Greek Vocabulary, preceding that where Ogmios, (ογμιος,) is found, we have another Phœnician or Celtic term, OGKA, (ογκα, Onca, Cognomen Minervæ. Vox Phœnicia,) the celebrated name for Minerva. General Vallancey derives this name from *Ogham*, the Elements of letters. (*Gram. of the Irish Language*, p. 3.) After observing, that "*Ogham* is always applied to the Elements of letters," he proceeds in the following manner: "Thus Minerva in Egypt was called OGGA, as the Goddess of Wisdom,

"Euphorion,

"Euphorion, in Stephen of Byzantium, is positive on this head. Ογγα, ἡ Ἀθῆνα κατὰ Φοινίκας, and Hesychius says in so many words, Ογγα, Ἀθῆνα ἢ Θηβαις. All writers of antiquity do attest, that the most ancient name of Minerva was that of *Ogga*, says the learned Abbe Banier, in his *Mythology of the Ancients*; and, adds the same Author, Selden, Bochart, and Fourmont seem much at a loss about the derivation of this word *Ogga*. Minerva, Pallas, and Athene, among the Greeks, were but one and the same divinity: as Pallas, she presided over War; the Irish *Oighe* implies a Champion: she is also said to preside over spinning and weaving; hence the Irish word *Oighe* also means a loom. This is a convincing proof, that the Greeks borrowed the attributes of this Deity from the Celts; a practice confirmed by Cornutus the Stoic."

The question is to determine what idea OGGA originally conveyed, whether that of *Wisdom—Valour—Spinning*, or any other quality which she was supposed to possess. The name was certainly derived from some *one idea*; though, from a confusion in the meaning of similar words, the Goddess, who originally was intended to preside over one certain or particular quality or Art, as Learning—Weaving, &c., might be afterwards supposed to preside over another, as *War*; and the equivoque might exist in these Celtic terms. The Goddess OGGA might be afterwards invested with the office of the OIGHE, or Champion, who was originally intended to preside over the OIGHE or *Loom*. When the Goddess was once invested with these different offices, her various names would be generally derived from one or the other of these offices, according to the taste of her votaries. Bochart supposes that she is so called, as being the Goddess of War, from the Syriac 𐤒𐤍𐤁𐤀 *Aggah*, as he represents it, "Bellum movere;" and he thinks, that the Gates at Thebes, *Ogkaiai*, (Ογκαῖαι, πύλαι Θηβων,) are called so from the Goddess. (*Chanaan*, lib. i. c. 16.) The names of the Gates I consider in another place.

The term OGGA may certainly connect itself with terms which relate to *Knowledge—Weaving*, and *War*, in the Celtic Dialects; and they are all derived from the idea of *Excitement—Commotion* or *Agitation*. That terms denoting *War* should be derived from this source, we shall readily understand; and we shall not wonder, that the idea of *Knowledge—Intelligence*—or *Mind*, should be derived from the *Excitement* of *Energy* and *Activity*, such as we annex to *Courage*, *Spirit*, &c. The very term *Spirit* relates at once, we know, to *Excitement* of *Thought* and of *Courage*; and we shall find, that various terms, which express *Mind*, often present the same union of ideas: We know, that *Mind—Mens*, belongs to *Menos*, (Μενος, Animi ardor, *Impetus*, quo ad aliquid agendum, aut sustinendum ferimur;—Animus, præsertim *Vis Animi*, quæ Latinis *Mens*.) The same union of ideas occurs in Φρονημα, Cogitatio, Animus;—Animi Impetus, Θυμος, Animus, seu Impetus Animi, and *Animus*, "The Mind, Courage, Spirit," says R. Ainsworth. Lhuyd represents the Irish terms for *Sapientia* by "*Agna*,—*Agnaidheas*,—"*Eigsi*." Mr. Shaw, in his *Galic and Irish Dictionary*, explains *Eagnaidh* by "Prudence, wisdom,"—UIGE by "Knowledge, skill, ingenuity, understanding;" and the preceding term is UIGE, "A Web, carded wool for spinning." We here see, that the terms for *Skill* and *Weaving* are connected. In Mr. Shaw, OIGE is a Web; and the adjacent terms are "OIGE, Young; OIGH, A Virgin, Maid; OIG, A Champion;" where we have the idea of *Excitement*, as belonging to Youth and Courage.

Again,

Again, in Mr. Shaw we have AGNA, EAGNA, Wisdom, prudence; and in the preceding column I find AGH, in four separate articles, denoting "Good fortune;"—"An ox, bull, or cow;"—"Fear, astonishment, awe;"—AGH, "A conflict, battle;" AGHaim, "To be afraid or astonished;" AGHach, "Warlike, brave;" and AGaram, "To plead, pursue, dispute, plea." We shall have little doubt, I think, that the AG in all these words has the same radical meaning. In the sense of *Pursuing*, we see at once the idea of *Agere*, To Drive, &c. &c.; and this will shew us the fundamental notion annexed to these terms; namely, that of *Excitement—Agitation*, &c. &c. I have before suggested, that the Ox and its parallels may denote the *Driver—Pusher—Butter*. Again, in the same Lexicographer we have "EIGSI, Art, science, learning;"—"EIGHI, Science;" and in the same column we have "EIGE, A Web." We see, that the *n* in *Agna* is an organical addition to the *G*; and according to the Greek form, ΟΓΓΑ, *Oyga*, the word might be written ΟΓGA or ΟΓCA; where the *n* is an organical addition, preceding the *G* or *C*. Though I must leave the Celtic Scholars to decide on the precise intermediate idea by which these Celtic terms are united with each other; yet I persuade myself, that I have given the *general* and pervading notion. We see, that UIGE signifies *Carded Wool*, as well as a *Web*; and thus the terms denoting *Weaving* might be derived from the same idea of *Excitement*, in the action of *Scratching* or *Teasing* a surface. In Irish, among the various forms of the words belonging to each other, which denote *Knowledge, Mind*, &c., we have AIGHNE, AGNA, EAGNAI, AICNE, AIGINE, AITHNE, &c. We cannot avoid noting the term AITHNE, and being reminded of another name, belonging to OGGA, the term ATHENA, (*Adna*, Minerva.)

That I have given a just conception of these Celtic terms, AGNA, EAGNAI, as relating to the idea of *Excitement—Energy—Force* or *Activity* of Mind, will be unequivocally evident from the parallel Welsh word EGNI, which Mr. Richards explains by "*Force* or *Endeavour* to do a thing, *vehement endeavour*, an effort, strength, vigour." In the same opening of Mr. Richards' Dictionary, where this word occurs, we have various terms under the same letters, EG, which relate to *Excitement*, &c., as EIGion, "The Ocean;" EHEgyr, "Swift, speedy, quickly, forthwith"—EGR, "Sour, sharp, tart, biting, EAGER, Poinant;" which belongs to *Acer, Aigre*, (Lat. and Fr.) EGORI, To Open, belonging to OIGO, (*Oygo*,) which means to *Stir up*, or *Break up* the Land. That my Hypothesis is right respecting the sense of these words, and the spot, from which they are derived, will be manifest from another adjacent term, EGR, "An ACRE," which decides on the question. We see in EIGion, and its parallels Ocean, &c., the organical addition of the *n* to the *G*, as in EIGNi; though in this case a vowel breathing is inserted between the *G* and *n*. In the Irish word corresponding with EIGNI, we have likewise the vowel breathing between the *G* and the *n*; and it is applied to the more Violent action of *Excitement*. This word is EIGean, EIGIN, which Mr. Shaw explains by "Force, violence, compulsion, necessity, a rape, need." The succeeding word in Mr. Shaw is EIGE, Web; and in the same column we have EIGHI, Science, and EIGSI, Art, science, learning. In the same column I find likewise EIGHA, A File; where we see unequivocally the idea of *Stirring up* or *Scratching upon* a surface, with which action I conceive all these terms of *Excitement* to be inseparably connected. The words

words preceding and following this term are *Eigcordam*, To jar; and *Eigham*, A cry, shout, call; where we have the idea of the *Grating* cry made by *Grating* upon a Surface, from which notion, according to my Hypothesis, the terms denoting Noise have been derived. The word preceding *AGNA*, in Mr. Shaw's Dictionary, is *Aghet*, Old wine; where we have the sense of *Egr*, Sour, sharp, &c. or *Acid*; and thus we see, that *Aghet* and *Agnai* belong to each other, just as *Acidum* and *Acumen* might do. In the same column of Mr. Shaw, we have *AITHNE*, Knowledge, and *AITH*, Quick, Sharp; where we have the same union of ideas, and likewise *AITHNE*, Keen; *ATHE*, Revenge. The Reader cannot but note, how the Celtic *ATHE* agrees in sense and form with the Greek *ATE*, (*ΑΤΗ*, Noxa, &c., *Ate*, Dea hominibus nocens.) If the Celtic Scholar will examine the Irish and Galic terms under the form *AITH*, as represented by Mr. Shaw, he will find the idea of *Excitement*, as the original and fundamental notion in all the various senses to which it is applied. The terms for *Youth*, as derived from the idea of *Excitement*, will be considered in a future page, in which I shall recur to my observations on a former occasion, (p. 191.) In speaking of the Goddess *OGGA*, (*Ογγα*), we ought to bring into our account that *OIG*, the Champion, is connected with *OIGH*, 'the Young Female—the Virgin, Maid;' and we have in *OGGA*, (*Ογγα*), the *Martial Maid*.—Our Romances, we know, exhibit likewise their *Martial Maids*, as *Bradamente*, &c.; and this union of Characters is perhaps to be attributed, as in the case of *Minerva*, rather to the operation of Language than of Life.



Terms under the form ^C, ^D, ^G, &c., expressing objects, which *Stir up, Excite—Velligate* the Feelings; such as objects of *Terror—Annoyance—Disgust—Wonder*, &c. —or Terms expressing *Bodily Pain* or *Mental Solitude*; as connected with words which signify to *HACK up—Cut up*, &c. &c., quasi *Occando Vellicare*, &c. &c.

HACK, HOUGH, &c. (Eng.). To Cut up.

HAG—HAGGARD. (Eng.) The Scaring—*Hack* object.

EGEAN, EGETHE. (Saxon,) *Occare, Occa*.

EGE--EGESA--EGESIAN, EGESLIC, &c. (Sax.) Timor, Horror,—Terrere, Horribilis.

EGES=*Grima*. (Saxon,) Larva, Venefica.

HECATE. The *Hag*, or Witch.

HOGA, OGA, UGGA. (Sax. Run.) Terror.

Ugly, Ugsome. (Eng.)

ÆGLIAN, AIL. (Eng.) Dolere.

AGAST, AGAO, AGAZOMAI. (Eng. Gr.) Terrified, To be alarmed or amazed at any thing.

AGOS. (Greek,) The Shocking Wickedness.

AGIOS. (Gr.) The astonishing Sanctity.

AUGUSTUS. (Lat.)

AUGUST. (Eng.)

ATAO, AZO, &c. (Greek,) To Injure, Hurt, &c.

HIT, OTHEO. (Eng. Gr.)

OISTROS—OISTOS, IOS, EGCHOS, USSOS. (Greek,) The Gad-fly, Dart, &c. What *Vellicates*, Pierces, &c.

ACHE—ACH-os. (Eng. Greek,) Pain, &c.

OIZUS, OITOS, ACHTHOS, OIKTOS, OITOS, AGGRIS, &c. (Greek,) Pain, Grief, &c.

I SHALL in this article consider a race of words, under the form ^C, ^D, ^G, &c., which relate to objects *Exciting* our feelings, such as objects of *Terror—Annoyance—Disgust—Wonder*, &c., and which express *Bodily Pain* or *Mental Solitude*, in various degrees and in various manners; all which words are attached, as I imagine, to the metaphor of *HACKING* up the feelings, if I may so express it, or of *Stirring up—Tearing up—Cutting up—Velliating—Agitating* or *Disturbing* the feelings, as originally derived from, or as intimately connected with terms, which relate to the action of *Stirring up* or *HACKING* up the *Ground* by *Harrowing, Ploughing*, &c. &c. The term *HARROW*, we know, in such phrases as ‘To *HARROW* up the Soul,’ is a strong example of this metaphorical application; and we likewise understand, that the metaphor is equally appropriate to objects of *Wonder* and of *Fear*,—“It *HARROWS* me with *Fear* and *Wonder*.”—The terms adjacent to *HACK*, in our Alphabetical Vocabularies, are *HAG—HAGard*, and *HAGGAR*; and it is impossible, I think, for us to doubt, that all these words belong to each other. N. Bailey explains *HAG* by “A Witch;”—“To *HAG*, To Torment, to “*Harrass* with *Terror*;”—“*HAGard*, That has a fierce or wild “look;”—“*HAGard* *HAWK*, a wild Hawk, which preyed for “herself before she was taken;” and “*HAGGAR*, Lean, thin.” Adjacent to these terms we have *HAGGLE*, which I have shewn to belong to *HACKLE*—To *HACK*, and *HAGGess*, which the Etymologists understand to be derived from *HACKen*, To *Cut* or *HACK*. Let us note the explanatory term *HARASS*, which I have proved to be taken from the *HARROW*, *HERSE*, &c.; where we have precisely the same metaphor, which I attribute to this race of words.

Though all these terms, denoting objects of *Terror*, may be derived from the metaphor of *Scratching—Tearing* to pieces—*HACKING—HARROWING* in an active sense; yet I seem to perceive

in these words the passive as well as the active mode of applying this metaphor. The HAG, the hideous Witch, and the HAGard face, mean the horrid object, which HACKS—HARROWS or *Harasses* a person with terror; but it seems to convey at the same time the passive sense, as denoting the object, whose face is HACKED — *Scratched* — *Corrugated* or Deformed, with frightful *Furrows*—*Wrinkles*. In short, if the word *Harrow* had been adopted, as the ‘*Harrow-Face*,’ or ‘*Harrow-full Face*,’ we should have combined at once, under these phrases, the idea of the *Harrowing* or Affrighting countenance in general; and the *Harrowed* Countenance in particular, from its being *Harrowed* or Corrugated with hideous furrows. Hence we find annexed to the idea of the frightful HAG that of the old woman, whose countenance is frightfully *Corrugated* or deformed with *Furrows* or the *Wrinkles* of old age:

“ I saw a *Wrinkled* HAG with age grown double.”

and again,

“ But on us both did HAGGISH *Age* steal on.”

This, we know, is the received idea, connected with the Witch or HAG.—We use the word *Scare*, in English, for to *Affright*; which, we know, belongs to the *Scar*, the Cut, or *Scratch*. Now HAG and these terms, which I shall here produce, denoting objects of Terror, bear, as I imagine, the same relation to HACK, To Cut, as *Scare* does to *Scar*, the Cut or *Scratch*. The English HAGGAR is acknowledged to belong to the German HAGER—HAGERkeit, which my Lexicographer explains by *Scragginess*. I shall shew, that the word *Scraggy* belongs to *Scratch*. Under HAG, Skinner and Junius produce the parallel terms *Hegtys*, *Hagesse*, (Sax.) *Heckse*, (Belg.) *Hexe*, (Germ.) *Hechizera*, (Span.) which have been referred to *Hecate*, to *Saga*, to *Ayn*, *Scelesta*, and to *Hagger*. Lye produces, under HAGG, the Welsh *Hagr*, *Deformis*, *turpis*; and he informs us, that the Belgic *Heckse* is written as if it came from

from *Hecken*, "Mordere, venenatorum animalium et noxiarum
"bestiarum instar mordicus appetere ac mutilare;" where we
see another form of HACK. The Saxon *Hægesse* has been derived
by *Somner*, as *Skinner* observes, from another Saxon word,
Egeslic, Terribilis.

It is curious, that *Skinner* explains HAG by *Strix*, in which
Latin word we have the frightful object, drawn from the very
metaphor supposed in my Hypothesis, that of the *Furrow*, or, in
other words, of the surface HACKED or Cut into Lines, or *Furrows*,
whatever be the precise idea to which it belongs. *Strix* signifies,
as *Robert Ainsworth* explains it, "A channel, furrow, hollow
"gutter, or strake, in rabating of pillars;—A Screech owl, an
"unlucky kind of Bird, (à Στρυξ.)—A Hag, Fairy, goblin." We
perceive here, that the Latin STRIX, STRIGIS, must be referred to
our word *Strake*, *Streak*, and to *Strike*, *Stroke*, &c. The Latin
Strix belongs, as all acknowledge, to *Strigo*, for *Stringo*, "To
"grasp or hold fast;—To press upon;—To thin the boughs of
"trees, to lop or cut;—To touch lightly, brush or graze upon."
Let us here observe, how different Elements, denoting the same
objects, afford the same metaphor: I shall shew, that HUG, and
a race of words, which are attached to our Element, signifying
"To grasp, or Hold fast," belong to HACK—OCCO, &c., and are
derived from the idea of *Vellicating*—*Tearing up* or *Scratching up*—
Plucking, Pulling, *Snatching* or *Catching* up the Ground, if I may
so express it, in *Channels*, *Furrows*, &c., as *Carpo*, belonging to
Capio, under the Element CP, signifies at once 'To *Vellicate*
'a surface,' and 'To Pluck—Pull—To Seize,' &c. We perceive,
that *Stringo* in the same manner signifies "To grasp or Hold
"fast, or HUG;" and that it belongs to the "Furrow—Channel,"
&c., or, in other words, to the surface *Vellicated* or HACKED into
Furrows. We see, moreover, that *Stringo* signifies 'To lop or
'cut;' that is, 'To HACK.' Let us again observe, that *Stringo*
means

means likewise “To touch lightly, brush or graze upon;” that is, to *Scratch* lightly over a surface; and that *Carpo* has the same sense, ‘*Carpere viam*,’ &c. *Strix*, in the sense of the Screech Owl and the Goblin, is probably derived from the idea of *Grasping* or *Seizing*.—Let us mark, that *Screech* is derived from the noise made by *Scratching*.

The Greek and Latin *HEKATE*, (*Εκατη*,) *HECATE*, should be referred probably to the Saxon *Hegtys*, and *Hægesse*. Lye explains the latter word by “Larva, lamina, furia, *HECATE*, *Parca*, “*Eumenides*, *Pythonissa*.” If this derivation should be true, we see, that *HECATE* is brought back to her true situation, when she is placed by the great Bard in the Dialects of the Teutonic, among those “Secret, black, and midnight *HAGS*,” who preside over the destinies of mankind. It is marvellous to observe, how words retain their original idea. We perceive, according to the derivation which I have given of the term *HECATE*, how, in the original and material sense of *HOUGHING* or *HACKING* up the Ground, she is the Goddess of *Earth*; and how, in the metaphorical sense, she becomes a deformed *HAG*—with the idea of every thing *Hideous* annexed to her character, the Inhabitant of the lower regions, and presiding over the dark and horrid mysteries of Magical Incantations*.

HAGard,

* In the Greek and Roman Mythology, she assumes the name of *HECATE*, as the Power of Hell:—She is Goddess of *Magic and Incantments*—and she is represented under a frightful form with three heads. The arch Mystic has described her in the following manner:

Τρισσοκιφαλός, ἰδίῃ ὅλοις τέρας, οὐτι δαήτορ,
Ταρταροπαῖς ΕΚΑΤΗ. (Orph. Argonaut. v. 974, &c.)

Heyne and others read *Τρισσοκαρηνος*, for the sake of the Metre. In the Magic of Orpheus we have the burning Caldron or Pit; and Horrid forms, the attendants of *HECATE*, rise out of *Acheron* through the flames.

Λυτικά ἐξ Αἰδᾶω, δια φλογος κηρῶσαν
Διαιται, θαμβηταιραι, απηνεις, απροσερατοι.

The

Hagard, a species of Hawk, is justly referred to the French *Hagard*, which Skinner explains by "Ferus, Contumax, Agrestis;" and he adds, "Alludit Gr. *Αγριος*." But he rather supposes, that it is quasi "*Vagard*, a *Vagando*," which is the idea of Menage; or that it is derived from *Hag*, the *Hedge*, "quia sc. "non domi sed foris sc. in sepibus agitat." *Huet* derives it from the idea of an *Inclosure*—from *Hag*, *Hague*, "pour signifier un "homme de la *Hague*, ou un homme que la forteresse dans laquelle "il se trouve rend fier et hardi." My Lexicographer explains the French *Hagard* by "Wild, untamed, fierce.—Rugged, wildly "disordered." *HAG* in this word means the same as *HAG* does in its simple state. *Ard* denotes Nature, as in 'Drunk-*Ard*,' &c. From the idea of *Fierce*, *Terrible*, *HAGARD*, as applied to the Hawk, means *Wild* or *Savage* in general.—In Shakspeare, as we remember, *HAGGARD*, the wild Hawk, is referred to a loose, *Wild*, wanton Woman.

"If I do prove her *HAGGARD*,
 "Though that her jesses were my dear heart-strings,
 "I'd whistle her off, and let her down the wind,
 "To prey at fortune." (*Othello*, Act III. S. 3.)

"A *HAGGARD*

The Magic of Orpheus may be considered as Druidical; and in the Pit which he digs for the burning of his Magical Ingredients, (ΒΟΘΡΟΝ τετραπύχον ορύζα—Καίτω δ' αὐτίκα ΒΟΘΡΟΣ,) we have the Mystic Caldron of the Celtic *Ked* or *Cerid-Wen*, and the Pit of Acheron with the flaming Caldron of the Teutonic Bard. If the relation of the name *HECATE* to the Teutonic terms, which I have above produced, had not been so direct, I should have conceived, that the *CAT*, in *Hecate*, was the *KED* of the Celts. I must observe, however, that in general the terms, which in Grecian and Latin Mythology relate to *Ceres*, *Proserpine*, &c., must be referred to a Celtic origin. In the *CERID* we have the *CERES* of the Latins; and *Proser*=*PINE*, *PERSE*=*PHONE*, is the Celtic *PRID-WEN*, "The Lady of Beauty—The Lady of the World," as Mr. Davies explains it. Whether this be the exact interpretation must be considered on another occasion; yet such is the relation of these personages to each other. The *Wen* is acknowledged to belong to the Celtic terms for a 'Woman,' *Byn*, *Bean*, &c. &c., from which the Latin *Venus* is derived, &c. &c. In Druidical Mythology, the term *BUN*, the Maid or Female, is applied alone to *Proser*=*PINE*; and hence the Greeks, by translation, have adopted their title of *Kore*, (Κορη, Puella, *Proserpina*), as others have seen. (*Davies on the Druids*, p. 445.)

"A HAGGARD Hawk," says Dr. Johnson, "is a *wild* hawk, "a hawk unreclaimed, or irreclaimable;" and Mr. Steevens adds, "It is *difficult to be reclaimed*, but not *irreclaimable*." This Commentator likewise notes its general sense of *Wild*, as applied to a wanton woman. HAGGAR, we have seen, has been interpreted "Lean, Thin;" which means the HAG, the HACKED appearance. *Strigosus*, "Lean, lank, Scraggy, thin," &c., has precisely, we see, the same meaning from the same metaphor. Let us mark the explanatory word *Scraggy*, which belongs to *Scratch*, from the same idea. The Etymologists have given us a notable reason for this sense of *Strigosus*, "A Strigando.—quippe bos, qui in "arando strigat, id est, præ macie interquiescit."

We shall now understand the origin of the Greek *Ischnos*, (*Ισχνος*, Macer,) which should have been explained by *Strigosus*, how it connects itself with *Ichnos*, (*Ιχνος*, Vestigium, i. e. ima pars pedis,—Vestigium, i. e. *Signum*, quod pes solo, vel alii rei molli imprimit,) the *Mark*, *Trace*, or *Scratch* upon the *Ground*; where we are directly brought to the Spot, supposed in my Hypothesis. I might here produce the Greek *AKTIN*, (*Ακτιν*, Radius solis,) which perhaps belongs to the form of these words, and means nothing but the *Trace—Line—Mark—Scratch*, &c. The explanatory term *Radius* has the same metaphorical meaning, belonging to *Rado*, "To Scrape, or Scratch up," &c. In *ACHNA*, (*Αχνα*, Gluma, Acus, Sordes, Tenuissima et minima pars rei,) we have a similar form to *ICHNOS*, (*Ιχνος*,) &c.; where we are at once brought to the little *Gritty* Dirt of the *Ground*, or to *Dirt*, as in a *Scratched* State. I shew, that *ACHOS*, (*Αχος*, Moeror,) belongs to the metaphorical idea annexed to this race of words; and thus these terms, *ACHNOS* and *ACHOS*, bear the same relation to each other, as *Grit* bears to *Grate*. Again, we have another form, *ACHURON*, (*Αχυρον*, Palea, acus, festuca,) for this *Gritty* stuff or *Dirt*, as in a *Scratched* state; and let us mark the explanatory word

word *Acus*, attached to *Acus*, which we shall all allow may belong to *Occo*.

I have before produced a term in the same column of my Greek Vocabulary, *Αχνη*, (*Αχνη*, *Manans capitis ulcus, sordes, capitis*), which relates to the Foul *Ulcèr*, as belonging to the idea of the *Scarred Surface*. Hence we have the appropriate term *Scar* for a Wound; and we know likewise, as I have observed, that *Ελκος*, (*Ελκος*), from which *Ulcus* is derived, belongs to *Αυλαξ*, (*Αυλαξ*), *hi=Ulcus, s=Ulcus*, the Furrow. The Greek *Ιχνη*, (*Ιχνη*, *Sanies*), is only another form of *Αχνη*, (*Αχνη*). I have shewn, that *Ιτχ*—*Οωχ*, belong to a similar idea of the *Scratched—Fretted* surface. We now see how the adjacent words *Ιχνη*, (*Ιχνη*, *Sanies*), and *Ιχνη*, (*Ιχνη*), are attached to each other, as they both signify the ‘*Locus quasi Sulcatus*,’—the former denoting the *Ulcus*, or ‘*Caro vulnere Sulcata*,’ and the other ‘*Terra pedè Sulcata*.’ The common Dictionaries supply us with this ordinary metaphor. Under *Sulco*, R. Ainsworth produces the phrase *Pedibus Sulcare pruinas*; and the next example relates to the *Furrowed Skin*, though with another species of effect, “*Cutem rugis Sulcare*.” I cannot forbear noting a sense of *Sulcus*, when it signifies “A Stream of light,” according to the explanation of R. Ainsworth. This confirms my idea respecting the origin of the Greek *Ακτιν*, (*Ακτιν*), or at least it shews, that my derivation is founded on true principles. If, instead of a “Stream of Light,” our Lexicographer had used a *Streak* or *Ray* of Light, he would have preserved the right metaphor. In the same column of my Greek Vocabulary, where *Ισκος*, (*Ισκος*), is, I find *Ισχυς*, (*Ισχυς*, *Robur*), which would lead us to consider, whether the sense of *Strength* be not derived from the idea of *Excitement*, rather than from that of *Stability*, as I have conjectured in a former page. I have expressed the same doubts with respect to *Is*, (*Is*, *Fibra*), and *v=Is*. In the same column we have *Ισχω*, (*Ισχω*, *Habeo*),

Habeo,) &c., which would likewise lead us to consider, whether this term be not derived from the idea of *Scratching* up—*Catching* or *Snatching* up, just as *Capio* belongs to *Carpō*. The term *Isko*, (*ισχω*,) however, is another form of *ECHO*, (*εχω*,) which would moreover suggest to us, that this term was derived from the same notion.

That *HAG*, as an object of Terror, belongs to the metaphor of *HACK*—*Harrow*, &c., the *Harrowly* object, if I may so express it, will be evident by considering the word *EGESlic*, *Terribilis*, produced by Skinner, which is literally *Harrowly*. The *Lic* is the Saxon particle, from which our word *Like* and *Ly* are taken, in the formation of Adjectives; and *EGES* belongs to the *OCCA*, or *Harrow*. If I can prove this, it will be impossible, I imagine, to doubt the train of reasoning above unfolded. In the same column of Lye's Saxon Dictionary, where *Egean*, *Occare*, occurs, and likewise *EGETHE*, *Harpica*, *rastrum*, *OCCA*, we have *EGE*, *Timor*,—*Formido*, *Horror*; *EGESA*, *Horror*, *Terror*; *EGESian*, *Terrere*; which become *EGSA*, *Egsian*, *EGESlic*, the word in Skinner, or *EGESlica*, *Horribilis*, *Terribilis*; *EGE-full*, or *EGESfull*, *Timore plenus*, *terrore plenus*, *terribilis*, *metuendus*; and what is still more decisive, another word belonging to these, which actually signifies a *HAG*, *EGES-grima*, *Larva*, *venefica*. We perceive *EGE-full* or *EGESfull*, which is precisely the compound, which I have supposed by way of illustration, *HARROW-full*. Let us mark the explanatory word *Terror*, which belongs to *Tero* and *Terra*, for a similar reason. In the same column we have *Egla*, *Arista*,—*Carduus*, *festuca*; the first part of which—the *Eg*, belongs probably to *Egean*, *Occare*, under the idea of the *Scratching* or *Pricking* object. Let us mark the Latin *ARISTA*, which belongs either to the Elementary form ^R, or ^RS, for the same reason. I have already produced (p. 682-g,) the various forms for the *Arista*, as *Ear*, *Ahr*, *Ahsa*, *Ader*, *Achir*, &c. &c. In the column of Lye's Dictionary,

Dictionary, succeeding that from which I have produced the above terms, we have *Eher*, *Ear* of Corn, *Spica*. In the same column where *Eher* appears, we have ΕΓΘΑ, *Hircipes et Tribula*, where we see the form [^]G. The succeeding article is ΕΓΘΗ, ΕΓΘΗΡΗ, where Lye refers us to *Egethe*, *Egethere*; the former of which he explains, as we have seen, by “*Harpica, rastrum, Οοδα* ;” and the latter by *Occator*. In Hebrew, תֵּן ATD, signifies “*A Bramble, or thorn with large and strong prickles*,” as Mr. Parkhurst explains it.

In the same column of Lye’s Dictionary, where the Saxon *Ægtha* is, we have “*EG—Stream, Diluvium, Torrens, aquarum inundatio* ;” which means the Stream that HARROWS—*Tears up* or Sweeps away all before it. We have likewise *Egor*, *Æquor*, which denotes likewise the *Sweeping* violent body of Water. I shall shew, that AQUA is attached to this race of words under the idea of violent *Agitation*—*Commotion*, &c.—The verb belonging to *ÆGLA*, *Arista*, appears likewise in this column, *EGLian*, *EGLan*, which Lye explains by “*Ail. Dolore me. Me EGLETH swithe, Tædet me* “*valde, ægre me habet.—Him EGLDE, vel EGLEDE, Nocuit ei.—*“*Gif men innan wyrmes EGLIAN, Si hominibus intus vermes* “*molesti sint.*” We here perceive, that in Lye’s conception, *Ail* is quasi *AGIL*, and belongs to the race of words before us. Junius produces, under *Ail*, this Saxon word; and he reminds us of the Gothic word *AGLO*, “*Afflictiones, AGLU ist, Difficile est. “AGLuba, Difficulter.*” He reminds us moreover of the Greek *AGLuesthai*, *Αγλυσθαι*, which in Hesychius is explained by *ελαπτισθαι*. The adjacent words to these Gothic terms, in Lye’s Dictionary, are the Gothic “*AGLaitsi, Impudicitia, protervia* ;” and the Saxon “*AGLac, Miseria, Dolor*,” &c. In the same column with these latter words we find the Gothic *AGis*, *Timor* ; and *AGjan*, *Timere*. Hence it is, that we have the Irish *EAGlam*, “*To fear, frighten, deter* ;” and the Greek *ASKALLO*, (*Ασχαλλω*,

Doleo, Mœreo, tristor; indignor, ægre fero.) Under the same form we have the Welsh AGALen, the Whetstone; where we see what belongs to the material action, from which the metaphorical use of these words is derived. My Lexicographer explains AGALen by "Maen HOGI," which literally means the *Whet-stone*; where, in HOGI, "To Whet or Sharpen," &c., belonging to ACuo, &c. &c., we see the simpler state HACK. As the term AIL, Dolor, belongs to the form ÆGLian, so Hail is acknowledged to belong to the same form, to Hagol, Hagel, &c. &c. I have shewn, that HAGEL, HAIL, is attached to HAGGLE, HACK, &c., as denoting 'The Cutting storm,' as we express it. To Hail must be referred our Surnames Hale, Hales, &c. &c., just as the names Snow, Winter, Frost, &c. are derived from Elementary accidents.

Again, in Saxon, Hoga signifies *Terror, metus, cura*, that which Houghs up—Agitates—Excites or Disturbs the mind. Hence HOGA means, as Lye explains it, "Prudens, Sollicitus;" and HOGian, which I have before produced, means "Sollicitus esse, curam gerere, "studere, meditari—Sapere—Sentire—Spernere.—Gemere;" where in these various senses we see the original idea of Houghing up, *Exciting, Disturbing*, either as applied to a person's own mind, or to that of others. The word *Sollicito* is well chosen to express the sense of this Saxon term, as it is precisely the same metaphor, from which I have supposed HOGan to be derived. It is acknowledged, that the first sense of *Sollicito* is "To stir or dig up; "properly the Ground," as Robert Ainsworth explains it, "*Salum Citare.*" Hence, in the second sense, we have "To disquiet, "to busy, to trouble, to disturb, to make *Sollicitous*;" and *Sollicitus* means, in one sense, "Careful, thoughtful," &c. We perceive, that if HOGian had been explained only by "Curam gerere, Studere, "Meditari," without the term *Sollicitus*; and if no other clue had been presented to us for the discovery of the original idea; how vain and illusive all our conjectures would have proved. I cannot help
adding,

adding, as I have before observed, that in Lye's Saxon Dictionary the terms directly adjacent to *Hogian* are the Saxon *HOH*, "Calx,—*HOUGH*," and the Gothic *HOHA*, "*Aratrum, Inde forsan*," says Lye, "*nostra an HOUGH, OCCA minor*." The term in old English, *HOKER*, as I have before suggested, must be referred to this metaphor, either in an active or passive sense, *Solicitans* or *Solicitus*. Junius observes on the word, "*Chaucero est Morosus, contumax, protervus, Peevish, Froward. Item Hokerly, Morose, contumaciter, proterve, Peevishly, Frowardly*."

"She was as full of *Hoker* and besmare."

Between the Saxon terms above produced, *EIGE*, Terror, and *EITHE*, Traha, we have the Gothic *EISARNU*, Ferrum, and the Saxon "*Eisega Stefn, Ferrea Vox*." Whether we consider the form of *Iron* to be that of *Ison*, or whether we consider the terms under the forms *^R* and *^S*, as denoting this metal, to be separate radicals; still these terms are to be referred to a race of words which relate to the train of ideas here unfolded, whatever may be the precise notion by which they are connected. *IRON* might mean the *Hard—Harsh—operating* metal, *Harrowing up* the Feeling. We know, that in the metaphorical use of words, denoting the Metal of *Iron*, this idea prevails; and from such an idea might the words themselves have been originally derived. In the example before us, we see *EISEGA Stefn, Ferrea Vox*; and in our own Language, we have '*The Iron-hand of Power*'—'*To rule with a rod of Iron*,' &c. &c. This is a favourite metaphor with the Hebrews: "*Thou shalt bruise them with a rod of Iron.—Whose feet they hurt in the stocks: the Iron entered into his soul*," &c. &c. &c. Robert Ainsworth explains *Ferreus*, "*Of Iron;—Met. Hard, stout. Unkind, cruel*." *Ferrum* is supposed to belong to *Ferus*; and thus *Ison* might be referred to the train of ideas annexed to *Eithe*, *Egethe*. The parallel terms to *IRON*, as produced by the Etymologists, are to be found in various Languages,

Languages, as *Iren*, *Isen*, *Erene*, (Sax.) *Iern*, (Dan.) *Eisen*, (Germ.) *Iiser*, (Belg.) *Eisarns*, (Goth.) *Iarn*, (Run.) *Haiarn*, (Welsh,) the Spanish *Hierro*, and the Latin *Ferrum*, &c. &c. We cannot but note, how the *h*-IERRO seems to connect *Iron* and *f*=ERRUM; and Wachter has produced, as a kindred term to these words, the Latin *Æs*, *Æris*. If all these terms belong to each other, we shall be inclined to think, that they denote the *Metal*, or that which is *Routed up*, or *Harrowed up* from the Earth, 'Quod 'è terra ERUITUR, vel OCCATUR, si ita dicam;' and the parallel Celtic terms seem to favour this idea. In Mr. Shaw's Irish Dictionary, the preceding term to IARRUNN, *Iron*, is IARRAM, "To ask, seek after;" and I ought to add, that in Wachter's Glossary the preceding term to *Eisen*, *Ferrum*, is *Eischen*, or *HEISCHEN*, *Petere*. I have had perpetual occasion to observe, that terms for *Asking*, *Seeking*, &c. are derived from the idea of *Routing up* or *into Dirt*, as *Solícito*, *Scrutor*. The very term *Ask* belongs to *Eischen*. The preceding word to *Eischen*, in Wachter, is *EISCH*, *Turpis*, *Fœdus*; which he justly refers to *Aischos*, (*Αἰσχος*), where we have the *Dirt* itself. If such should be the idea of the *IR* in *Iron*, we shall see how this brings us to *ORE*, *Metal*, and the *AUR* and *AR*, of *AURUM* and *Argentum*, in Celtic *OR*, *Airgad*, &c. The consideration of the Element ^R will more fully unfold this matter.

The preceding term in my German Vocabulary to *Eisen*, &c. is *Eis*, *glacies*, or *Ice*. The terms *Eis*, *Ice*, &c. seem to denote the Substance which HACKS or CUTS by its *Piercing*—*Cutting* property of Cold,—what *Harrow*s up or Thrills with Cold—"Through *Thrilling* regions of thick ribbed *Ice*." The Etymologists have produced the parallel terms to *Ice* in other Languages, as the Saxon *Is*, *Isa*, the Belgic *Eyse*, *Eys*, the Danish *Iis*, the German *Eis*, the Runic *Iisk*, &c. &c. I cannot conjecture another source, from which *Ice*, &c. can be derived, except the name of Water,
which

which appears attached to our Radical, under the forms *Aqua*, *Isk*, &c., as I shall shew in a future page. Yet I seem to perceive, that when Ice is recorded by our Northern writers, the idea of *Horror* is commonly annexed to it. Skinner derives Ice from *Edw*, *Awds*, "quia sc. est perspicua;" and Wachter conjectures, that it may belong to *Isos*, *Æqualis*.

The English terms *UGLY*, and the Scotch *Ugsumnes*, *Horror*, are justly referred by the Etymologists to the race of words denoting *Terror*, before exhibited, who produce under these terms the Saxon *Ege* and *Oga*, *Terror*, *Horror*; *Egeslic*, *Terribilis*; the Gothic *Ogan*, *Timere*; the Runic *Ugga*, *Uggur*, *Uglest*; the Islandic *Yglubrun*, &c. &c. *UGLY* is quasi *Egeslic*, or *Ogelic*, as Skinner has it. The *Ug*, in *Ugsome*, belongs to *Oga*, &c.; and *Some* has the same force, as in 'Whole-Some,' &c. &c. *Ugsome*, *Ugsomeness*, and *Ugsomelie*, occur in the Poems attributed to Rowley.

"Deathe, lynked to dismaie, dothe UGSOMME flie, (Eclogue II. v. 55.)

The English and French *Hideos* and *Hideux* belong to the same idea. The French Etymologists refer *Hideux* to *Hispidus*, where we have the same notion. Some have imagined, that *Gastly* is quasi *Ghostly*, which appears somewhat probable, till we recollect the term *Agast*, from whence we might conjecture, that the *Ag* is the Radical part, and not the *Gast*. Though Skinner derives *Agast* from *A* and *Gast*, spiritus; yet he cannot avoid producing the French *Agacer*, as in *Agacer les dents*, and the Greek *Agao* and *Agazomai*, *Αγαω*, *Αγαζομαι*, cum stupore miror. Skinner likewise refers us to another term, *Gastred*, which he explains by "Perterrefactus," and derives likewise from *Gast*. Whatever we may think of *Agast*, *Gastred*, &c., whether they belong to the Element *^G* or *GS*, we shall instantly agree, that the Greek *Agao* and *Agazomai*, (*Αγαω*, Demiror, stupeo;—invideo;—Odi, *Αγαζομαι*, Admiror, suspicio;—Veneror;—Indignor, succenseo,) express *Excitement* or

or *Irritation* of mind. We shall now understand, why *Agao*, (*Αγαω*,) resembles in form the Greek *Agō*, (*Αγω*, Duco,—Accipio, aufero, rapio, abigo, *Αγω*, Frango,) To Drive—Break, &c.; terms denoting actions of *Violence* and *Disturbance*, which I have before shewn to be attached to the metaphor expressed by *Occare*, *Harrow*, &c. &c. The Greek *Agos*, (*Αγος*, Veneratio, admiratio;—res sacra, quam veneramur;—puritas;—lustratio, purificatio;—piaculum, scelus;—Cubitus,) is considered as a Root by the ordinary Lexicographers; but it should be referred, as we now see, to *Agao*, (*Αγαω*,) as denoting that which *Excites* or *Stirs* up the mind to Admiration, Reverence.

The Greek *Agos*, (*Αγος*,) might be translated into English by *Awe*; and the English word *Awe* is considered by the Etymologists to be quasi AUG. It is referred by Junius to the Saxon *Ege* or *Oga*, Metus, before produced, and the Gothic *Agis*; and by Skinner, to the Teutonic *Acht*, Observatio, Respectus, and *Achten*, *Æstimare*. All this is probably right. I have suggested in another place, that *Achten* is connected with the notion of *Stirring up* the Ground, *Agitating*, &c.; and that ACHT, Outlawry, Banishment, &c., belongs to this idea. The succeeding term to AWE, or AUG, in Junius, is *Auger*, the Borer, &c.; where we unequivocally see the notion annexed to this race of words. Thus then, if AWE be quasi AUG, it may be considered as the metaphorical application of the sense annexed to *Auger*. *Agēs*, (*Αγης*, Scelestus, frequentius *Εραγης*,) is justly referred to *Agos*, (*Αγος*, Scelus); and to this idea belong *Agios*, (*Αγιος*, Sanctus, Sacer;—Purus, Venerandus,) *Agisteuo*, (*Αγιστευω*, Sanctifico;—Veneror.) Perhaps with *Agios*, (*Αγιος*,) we must connect the Hindoo *Yogeēs*, of whose severe acts of devotion we have heard so much. The Greek *Agos*, (*Αγος*, Cubitus,) means likewise the Elbow, which brings us more nearly to the original sense annexed to this race of words. I shall shew in another place, that the idea of *Breaking*
up

up—Tearing up—or Vellicating a surface, is connected with that of *Catching up—Snatching up* in general; and that from hence have been derived objects bearing a form calculated for that purpose, such as *Crooked—Bent* objects, as *Hook*, &c., which means, as I suppose, that which *HACKS—Vellicates—Snatches*, or *Catches up*. Hence, I imagine, has *Agos*, (*ἄγος*,) the *Elbow*, been derived; and under this idea it belongs, I conceive, to *Agcho*, (*ἄγχω*, *Constringo*, *Moerore afficio*,) *Agkai*, (*ἄγκαι*, *Ulnæ*,) *Agkistron*, (*ἄγκιστρον*, *Hamus*,) &c. We here see, how the term *Constringo*, which is acknowledged to be derived from the action of *Scratching* upon a surface, expresses the sense of *Tying* or *Constriction*, and how this again connects itself with the metaphorical sense of *Mental Solicitude—Grief—Anxiety*, &c. We here see too, how the form *^G*, *^GG*, connects itself with or passes into that of *^NG*, as *Hank*, *Anxiety*, &c., which change will be more fully considered in a future page. The union of this race of words, under the forms *^G*, *^NG*, with each other, as in *Agos*, (*Veneratio*, *Cubitus*,) and *Agcho*, or *Ancho*, (*ἄγχω*,) will shew us, how *Augustus*, *AUGUST*, and *Angustus*, or, as it might have been, *Aggustus*, belong to the same idea. *Augustum* means that, ‘quod metu—veneratione, animum *Perstringit*,’ and *Angustum*, or *Aggustum*, ‘quod materialiter *Stringit*.’ We know too, that *Angustum* and *Angustia* are applied likewise in a metaphorical sense, for that, “quod animum moerore *Stringit* vel “*ANGIT*.”

I might here collect, under one view, various other terms belonging to the form *^C*, *^D*, *^G*, &c. &c., expressing actions—affections—properties—accidents, &c., which *HACK—Cut—Wound—Vellicate—Vex—Plague—Annoy*, &c., the *Feelings*, &c. I have produced some of these words on a former occasion; yet I think it expedient to exhibit them again in this place, that the Reader may at once view a series of terms impregnated with the same train.

train of ideas; though I do not attempt to adjust in my arrangement the degree of relation, which they may bear to each other. Among words of this class, we might enumerate the following: *Aggris*, *Agon*, (*Ἀγγρις*, Dolor, *Ἀγων*, Certamen, solennes ludi, certamina ludorum; *Concertatio quævis*;—*Periculum*, *Discrimen*,) *AGRISE*, (old Eng. Terrere,) *ΑΓΟΝΟ*, (*Ἀγχι*, Neco, Strangulo;—*Moerore afficio*,) *AGONY*, (Eng.) *ΑΧΗ*, (Eng.) *ΑΧΗΟΣ*, (*Ἀχος*, *Moeror*, Dolor, Tristitia,) *AGUE*, (Eng.) *ΑΧΗΗ*, (*Ἀχη*, Pauper, Mendicus,) *ÆGER*, (Lat.) *ΑΧΗΤΗΟΣ*, (*Ἀχθος*, *Pondus*, *Onus*; *Miseria*, *Calamitas*,) *ΟΙΚΤΟΣ*, (*Οικτος*, *Misericordia*, commiseratio; ejulatus; *Οικτος*, apud oratores *Excitationes Misericordiæ*,) *ΟΙΤΟΣ*, (*Οιτος*, *Ærumna*, calamitas,) *ΑΤΕ*, (*Ἀτη*, *Damnum*, *Noxa*, *Ærumna*, *Atē*, Dea hominibus nocens,) *ΑΤΑΘ*, (*Ἀταθ*, *Lædo*,) *ΑΤΥΧΟ*, (*Ἀτυχω*, *Terreo*, *Metu percello*; *Perturbo*,) the preceding word to which, in my Greek Vocabulary, is *ΑΤΤΟ*, (*Ἀττω*, *Prosilio*, *Subsilio*,) a parallel term to *Aisso*, *ΑΙΤΤΟ*, (*Αισσω*, *ττω*, *Ruo*,) where we have the idea of desultory motion;—*ΑΙΤΙΑ*, *ΑΙΤιαομαι*, (*Ἀττια*, *Accusatio*, *Αιτιαομαι*, *Accuso*,) *ΑΙΚΙΑ*, *ΑΙΚΙΧΟ*, (*Αικια*, *Plaga*, *Αικιζω*, verberibus indigne adficio,) *ΑΛΖΟ*, *ΑΛΣΚΟ*, (*Αλζω*, *Lædo*, violo, *Αλσσω*, *Lædo*, *noceo*, &c.) *ΑΙΣΚΥΝΟ*, (*Αισχυνω*, *Pudorem incutio*, *vitium offero*,) *ΑΙΣΧΟΣ*, (*Αισχος*, *Turpitude*,) the foul outrage; *ΕΧΗΤΗΟΣ*, (*Εχθος*,) *Odium*, *Osium*, (Lat.) *HATE*, (Eng.) with its parallels *Hatan*, (Sax.) *Hassen*, (Germ.) *Hair*, (Fr.) &c., *ΟΔΥΣΣΟ*, (*Οδυσσω*, *Irascor*,) *Odune*, *Oodin*, (*Οδυνη*, Dolor, *Οδυνη*, Dolor parturientis;—vehementissimus dolor; *Vinculum*, *funis*,) *ΟΟΤΗΟ*, *ΟΥΤΑΘ*, (*Ουθεω*, *Trudo*, *pello*, &c., *motu violento*, *Ουταω*, *Vulnero*,) with their parallels *ΗΙΤ*, &c., which brings us to *HURT*, under the form ^RT. The terms denoting *Annoyance*, which pass into the sense of *Constriction*—*Confinement*, &c., and which appear chiefly under the form ^NK, as *ΑΓΧΟ*, (*Ἀγχι*,) or *Ancho*, *To Hank*, &c., I shall more particularly consider in the next Article. The Etymologists refer *AGUE* to the same train of ideas, by deriving it from the French *AIGU*. If there be any one

Disorder

Disorder above another, which may be said to Egean, (Sax.) Occare, To Harrow up the frame; it is certainly the AGUE. I do not however pretend to adjust, whether AGUE is directly derived from this metaphor; but to shew, that it is connected with the same train of ideas. In the words *Odune*, and *Oodin*, (*Οδυνη*, *Οδιν*,) the *Dun* and *Din* are significant, and so possibly may be *Op*, *Ood*; and if that should be the case, the terms would be quasi *Od=Dune*, *Ood=Din*; yet this point is somewhat doubtful. The *Od*, in *Odous*, *Odontos*, (*Οδους*, *Οδοντος*,) is not significant; but the *O* is an articular prefix, or something of that sort. The *Dous* and *Dont* belong to *Tooth*,—*Dens*, and a great variety of words under these forms, through a wide extent of Human Speech. In examining some of these terms, I cast my eyes on *Ozo*, *Osdo*, *Od=ODA*, (*Οζω*, Dor. *οσδω*, p. *ωδωδα*, *Oleo*, *Odorem spiro*,) which belong to *Odor*, *Odour*, &c. &c. These words convey the same idea of *Annoying*, and mean the *Disagreeable—Strong Effluvia*—the *Pungent Effluvia*, as we express it. I shall shew, that *Fragro* means in its first sense “To smell Disagreeable,” or “To smell Sour or Strong—Fragrat Odor acerbus;” and that it belongs to *Fragosus*, *Rough*, for the same reason. In the Epithet *Acerbus*, *Sharp*, we have the original idea annexed to *Odor*. Thus we see, how the *Od*, in *Odium*, *Odiosus*, &c., what is *Odious*, and *Odor*, the *Odious* smell, convey the same meaning.

While I am examining *Odi*, in the Etymologicon of Vossius, I cast my eyes upon a word in the adjacent column, “*Ocimum*, “*Οκιμον*,” which some think, as he says, to be so called, “ab “*Odoris Acrimonia*. Nempe *απο του Οζειν*, quod est *Olere*.” In the preceding column we have *Occo*, where we are brought to the genuine idea; and the adjacent words are *Ocrea*, and *Ocyor*, a parallel term to *Okus*, (*Οκυς*,) where we have the part which

Harrows up the Ground, and the Harrowing or Hurrying Motion, 'quod Occat terram,'—'*Motus Occatorius,*' if I may so express it. In the same column with *Odusso*, (*ὀδύσσω*), in my Greek Vocabulary, I see *Oduromai*, (*ὀδυρομαι*, Lamentor,) which may seem to belong to these words; though it is probable, I think, that *Odur*, in *Odur-omai*, (*ὀδυρομαι*), is connected with *Udor*, (*ὕδωρ*.) Adjacent to *Echthos*, (*ἐχθός*, Odium,) in our Greek Vocabularies, we have *Echis*, (*ἐχίς*, Anguis,) and *Echinos*, (*ἐχίνος*, Echinus,) where we have the material sense of these words—*Pricking—Stinging*—or the *Rough, Prickly* feel or appearance. If the sense of *Echo*, (*ἐχω*, Habeo, Cohibeo, Prehendo atque prehensum teneo,) should be derived from the same idea as *Agcho*, (*ἀγχω*, Constringo,) as I suggest on other occasions; we shall then understand, how *Echthos*, *Echis*, and *Echinos*, and *Echo*, (*ἐχθός*, *ἐχίς*, *ἐχίνος*, *ἐχω*, Prehendo, Prehensum Teneo,) belong directly to each other.

In the same column of my Greek Vocabulary where *Oitos*, (*οἶτος*, *Ærumna*), is found, we have *Oistros*, (*οἶστρος*, *Æstrus*, *Tabanus*, *Asilus*;—*Furor*, *Insania*;—*Irritatio Vehemens*), where we are unequivocally brought to the idea of *Stirring up—Exciting, Vellicating*, &c. &c. Let us mark the *As* in *Asilus*, belonging to a similar idea. In the same column is *Oistos*, (*οἶστος*, *Sagitta*, *Jaculum*), where we have a similar notion of the *Vellicating—Pricking* instrument, &c.; and to this we must refer the Latin *HASTA*, and the Greek *EGCHOS*, (*ἐγχός*, *Hasta*, *Ensis*), *Ussos*, (*ὕσος*, *Verutum*, missile, pilum, telum,) *Ios*, (*ἰός*, *Missile*, *Sagitta*, *jaculum*.) That I have given the true idea annexed to *Ios*, (*ἰός*), will be manifest from the other senses of the word, as it not only signifies A *Dart, Arrow*, &c., but likewise *Poison* and *Rust*; where we have still the idea of the *Vellicating* object, "quod Occat,"—that which *Tears—Pricks—Frets—Corrodes*. I shew in another place, that the idea of *Vellicating—Teazing* or *Twitching* a Surface directly

directly connects itself with the idea of *Snatching* or *Catching*, as *Carpo* belongs to *Capio*, and has a similar sense to it. Hence we have the term in the preceding column of my Vocabulary, to that, in which *Ios*, (*ios*,) appears,—*Iksos*, (*iξos*, *Viscus*, *Arundo aucupatoria*;—*Varix*;—*Tenax*, *Parcus*,) *Birdlime*. *Viscus* belongs to *Iksos*, (*iξos*,) with the addition of the Labial breathing *v*, or what the Grammarians would call the Æolic Digamma. Let us mark the sense of *Varix*, where we see the idea of the *Streak*—or *Scratch*-like Mark. In the same column of Hederic's Vocabulary, I find *Iks*, (*iξ*, *Vermiculus vites Arrodens*,) where we are unequivocally brought to the idea of *Fretting*—*Scratching*—*Corroding*, &c. &c. Thus we see, that the Element continues true to its office, and still conveys the same fundamental idea, under all the various forms into which it passes, and amidst all the various purposes to which it is applied, without error and without confusion.



Terms belonging to the Elementary forms ^C, ^D, &c. ^NC, ^ND, &c. &c., which signify To *Constringe*—*Gripe*, *Seize*—*Pinch*—*Nip*—*Grieve*, *Annoy*—*Catch*—*Confine*—*Hold*, &c., derived originally from the idea of *Grubbing* up—*Scratching* up, *Hacking* up or *Hooking* up a Surface, as if with a *Catching*—*Twitching*—*Vellicating* motion or action.

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Hook up, quasi 'To HACK or 'HOUGH up.'

HAAKE, HAKE. (Ger.) A Hook.

HACKEN. (Germ.) To Hack, To Hough up, or break up the • Ground—To Grub up.

HITCH on, HUG, HASP, HECK HATCH. (Eng.)

HASCHEN. (Germ.) To Catch.

AGCHO, AGKAI, AGKON, AGKOINE, AGKALE, AGKULE, AGGULE, &c. &c., or ANCHO, ANKAI, ANKON, ANKOINE, ANKALE, ANKULE, ANGULE, &c. &c. (Gr.)

UNCUS, UNGUIS, ANGUSTUS, ANXIUS, &c. &c. (Lat.)

HANK, HAND, HANG, HINGE, HENT, To Seize, (English,) &c. &c. &c.

ANXIETY, ANGUISH, ANGER, HUNGER, (Eng.) What *Hanks* up or in—*Constringes*—or *Wrings* the Mind or Body.

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I HAVE shewn, in a former page, that AGO, (Αγω; DUCO, Αγω, FRANGO, RUMPO, pro quo usitatus dicitur Αγωμι,) in its two senses, To *Draw* and To *Break*, refers to the same Operation of *Breaking up the Ground* in *Drawing the Furrow*, &c., as in the phrase AGEIN OGMON, (Αγειν Ογμον,) where we cannot distinguish between the two ideas. I have likewise suggested, that the term AGCHO, (Αγχω, Neco, Strangulo, Fauces Constringo;—Constringo, Coarcto quovis modo, Mœrore adficio, Αγχομαι, Angor,) To *Strangle*, *Bind*.

Bind, Constringe, Compress, Gripe, Grieve, &c., must be referred to its adjacent word *Agō*, (*Αγω*), and that this sense of *Constringing—Gripping*, is attached to the idea of *Vellicating—Scratching*, or *Hacking* up a Surface, as the Ground, with a *Twitching—Snatching—Catching*, *Hooking* up motion, if I may so express it. I have anticipated one of these words belonging to our Element *^C*, &c., *To Hook* up—in, &c., where we see the true idea. The term *Gripe*, as I shall shew in a future Volume, belongs to *Grip, Grave, Grope, Grub*, *To Scratch* up the Ground; and in *Grieve, Grief*, we have the metaphorical application of this action. The Latin *Capio*, which commonly relates to the power of *Holding*, or to *Capacity*, as we express it by an appropriate term, means, in one of its senses, “*To take by force, to Seize;*” and this word is connected, we know, with *Carpo*, ‘*To Take;—To Rob, Pillage* “*or Take away;*” which means likewise, “*To Gather, Pull or* “*Pluck* fruit, herbs, &c., *To Teaze*, or *Card* wool, flax, &c., “*To Carp;*” where we are brought at once to the idea of *Vellivating* a Surface. The word *Carptim* is explained in R. Ainsworth under the expression “*By Snatches.*” The Celtic term, to which these words belong, is *Cabam*, which Mr. Shaw explains by “*To Indent, Break Land, to Catch.*” If these words do not belong to each other, we still see, in *Carpo* and *Cabam*, the precise union of ideas, which I have supposed in my Hypothesis. In the explanatory word *Pull*, we see little more than a term of force, applied to the action of *Drawing*; but in *Pluck*, we manifestly perceive the idea of a *Twitching—Vellicating* motion. I shall shew, that *Pull* and *Pluck, Vello, Vellicate*, belong to each other, and to *Peelos*, (*Πηλος*, *Lutum*), *Field*, &c. &c., the Ground, for a similar reason. Let us mark, how *Teaze*, *To Vex*, belongs to *Tease*, *To Vellicate* a surface, and to *Twitch*, &c. &c. The very term adopted in the Vocabulary of Hederic, as explanatory of *Agcho*, (*Αγχω*),—the term *Constringo*, or *Stringo*, is itself connected

nected with the train of ideas, which I have now unfolded, as I have before observed. R. Ainsworth explains *Stringo* by "To Grasp or Hold fast;" and in another sense, "To touch lightly, brush or Graze upon,—*Canis extento Stringit vestigia rostro;*" where we have the idea of *Vellicating* or *Carping* a surface, in its gentler sense. The adjacent word to *Stringo* is *Striga*, "A Ridge Land, or single Furrow drawn at length in ploughing," which the Lexicographers justly refer to *Strigo*, from *Stringo*. Thus, we see, that AGCHO, (Αγχω, *Con=Stringo*), bears the same relation to AGO, (Αγω,) when it is applied to the Furrow, in the phrase *Agein Ogmon*, (Αγειν Ογμον,) as *Stringo* does to *Strigo*, or *Striga*. I have before suggested, that the original idea of ECHO, (Εχω,) appears probably in its sense of 'Prehendo, atque *Prehensum* * *Teneo*, Adhæreo, Conjunctus sum, To Hook in, together,' &c. In ISKO, (Ισχω, *Retineo*), which is acknowledged to be only another form of ECHO, (Εχω,) we seem to feel this idea more strongly.

We see, how in AGCHO, (Αγχω,) or *Anko*, we pass from the form ^C, ^G, &c. ^GG, ^GCh, &c. &c., into that of ^NK. After the most mature reflection on the nature of the Element ^NK, ^N, &c., I conceive it to be originally derived from the form of our Element ^C, ^G, &c., under the idea which I have unfolded. Still, however, when the form ^N, ^NK, was once established, it may be considered as a distinct Element, and as generating a race of words by its own powers. I have already illustrated the union of the ^N with the ^G, &c. (page 370); but the examples, in which both forms AGCHO, (Αγχω,) *Anko*, appear, and the mode adopted by the Greeks of expressing the force of N by G, &c., (Γ ante γ, κ, χ sonat ς,) unequivocally exhibit this fact.—I shall collect in this article certain terms relating to *Holding*, and *Confining*, which are derived from the train of ideas above unfolded, and which may be considered as signifying 'To Hook—Snatch—Catch up—in, &c., To Constringe—Gripe—
' Seize

' *Seize—Pinch—Nip*, &c.—*Hold—Take in, Confine*, &c. &c., both under the forms ^C, ^G, &c., and ^NC, ^NG, ^N, &c. The great race of words, conveying this train of ideas, we shall find chiefly to appear under the form ^N, ^NG, &c. These words signify oftentimes no more than to *Hold, Enfold, or Confine, Take In*; where I anticipate one of the terms belonging to this race; though we shall have perpetual occasion of noting that peculiar sense of *Constriction—Gripping*, &c., as connected with the idea of *Grief—Pain—Annoyance*, which we see in the term AGCHO, (Αγχω,) ANKO. The sense of this term will present to us a good example of the peculiar turn of meaning annexed to many of these words. In the preceding article, I illustrated the words under the form ^C, ^G, &c., which relate to the idea of *Grief—Pain, and Annoyance*, as connected with the metaphor of *Gripping—Grubbing up—Scratching or Vellicating* a surface, as the Ground. We see, in the following examples, how the two forms ^G, ^GG, or ^NG, are mingled with each other, in terms denoting *Grief—Pain—Annoyance—Violent Emotion or Excitement of mind*, some of which I before produced:—AGKO, (Αγχω,) or ANKO; ANKONE, (Αγχονη, Suffocatio;) ANGO, (Lat.) ANGUISH; HUGGRIAN, (Goth.) to HUNGER; ANGER, (Eng.) AGON, AGONIA, (Αγων, Certamen, Molestia, Αγωνια, Certamen, Sollicitudo,) AGONY; AGGRIS, or ANGRIS, (Αγγρις, Dolor;) ANXILIS, ANXIETY, (Lat. Eng.) In the term AGON, (Αγων,) AGONY, the *n* is an organical addition after the ^G; but in *Aggone*, or ANKONE, (Αγχονη,) the *n* may be said to be an organical addition both before and after the Radical Consonant.

The following collection of words will give us a good idea of the sense of the Element ^G, ^NG, when it signifies 'To Hook 'IN—Hold—Enfold—Confine—Catch—Seize,' &c. &c. —HOOK, HASSP, HECK, HATCH, (the *Catch door*,)—HITCH, (To HITCH on,)—HUG—HAKE, and Belgic HAECCKEN, explained in Skinner by 'Rem *Captare*,' and referred by him to *Hanker* and *Hanger*;—HAKOT, the

the Pike;—HADDock; HAschen, (Germ.) To catch; HATCH, (Eng.) as Eggs, which either refers to the action of *Confining* or *Covering* them, by the process of Incubation, or of *Hacking* them, in order to bring out the young, as Junius supposes; AGos; (Aγος, Cubitus;)—AG=OSTos, (Aγοςτος, interior pars manus, vola;)—AGkai, AGkon, AGkoine, AGK=Ist̄ron, AGkale, AGkule, AGgule, AGkulos, AGklos, AGkleuo, or ANkai, ANkon, ANkoine, ANkistron, ANkale, ANkule, ANGule, ANkulos, ANklos, ANklauo, (Aγκαι, Ulnæ, Aγκων, Cubitus, quælibet curvatura, Aγκωνη, Ulna, Aγκιστρον, Hamus, Uncus quilibet, Aγκαλη, Ulna, Aγκυλη, Jaculi genus, Curvatura cubiti, Aγγυλη, Lorum, Aγκυλος, Carvus, adUncus, Aγκλος pro Aγκυλος, Aγκλειω, Servo;) AGGos, or ANGos, (Aγγος, Vas quolibet,) AGkos, or ANkos, (Aγκος, Vallis,) AGkalpis, or ANkalpis, (Aγκαλπις, Præcipitium,) OGke, or ONke, (Ογκη, Angulus, seu Uncus,) OGkos, or ONkos, (Ογκος, Tumor;—Uncus,) AGkura, or ANkura, (Aγκυρα,) ANchora, (Lat.) ANchor, (Eng.) EGchelus, or ENchelus, (Εγχελυς,) Anguilla; AN-AGke, or AN-ANke, (Αναγκη, Necessitas,) ONUX, (Ουνξ,) UNCus, UNGuis, ANGustus, ANGulus, ANGuis, ANguilla, (Lat.) HANK, HANKer, HANG, HINGE, HAND, HENT, (To seize;) AND, (the Conjunction Copulative, or of *HANKing*;) HOUND, HUNT, HANDLE, (Eng.) ANSA, ENSis, EGchos, or ENchos, (Εγχος, Hasta,) ENtea, (Εντια,) what a person *Holds*, or what *Holds* him IN, ENfolds him, IN, ON, (Lat. Eng. &c.) what is *Hanked* or Enclosed IN, or what is *Hanked* ON or Attached to any thing; HAUNT, To be *Hanked* to a place, UNGO, ANN-OINT, what is Put ON or over any thing; EGkata, or ENkata, ENTERon, (Εγκατα, Εντερα,) ENtrails, INtestinus; Spl=ANchnon, (Σπλαγχνον, v-Ischos,) Spl-UNCA, ANtr}on, um, (Αντρον, Antrum,) EGGus, AGchi, or ENGus, ANchi, (Εγγυς, Αγχι, Prope,) which mean *Hanked* to, or adjacent to another, just as EChomenos may be said to mean *Hooked* to another; (EXOMENOS, ΕΓΓΥΣ, Suid. Adhærens, Conjunctus, Vicinus;) AGos, WNG, (Welsh, Near,) ^NIGH, (Eng.) ^NEIGH-bour, ^NEXT, NGSh, ʷN “ To

“To be close to, confined by or IN—To straiten, oppress—“Squeeze,” &c. &c., says Mr. Parkhurst, [^]NIGGard, (Eng.) of a. Gripping *Ard*, or Nature; where the breathing before the N is lost, and inserted between the two Consonants, *Isle*, *Is-land*, *Insula*, “A Land Closed=IN or ENVIRONED with the Sea,” &c., as R. Ainsworth explains it; [^]INNis, (Celt.) [^]NES-os, (Νῆσος,) &c. &c. &c.

I shall not attempt to discuss on this occasion all the words, appearing under the form [^]N, [^]NG, &c., which, when once existing, may be considered, as I before observed, as a separate Element, and which I shall fully discuss in a future Volume. At present I shall proceed to make a few observations on the race of words, under this form [^]C, [^]G, &c., which will serve to confirm my idea, that the sense of *Hooking* up or in, *Confining*—*Gripping*, &c., has been derived from the notion of *HACKing* up—*Grubbing* up—or *Vellicating* a Surface. In the term *Hook*, we see this union of ideas very strongly. The *Hooked* or *Curved* instrument is that, which on many occasions is best calculated for *Grubbing* up—or *Plucking* up any thing from the Ground. We have seen, that the German *HACKen*, To *HACK*, means likewise “To How,” or *HOUGH* “up, dig, delve, break the Ground;—den Weinberg, To *Grub*, or How up;” and that *HACKE* means “A *Hatchet*, *Mattock*, *Ax*, *Pick*=*Ax*,” where we see how *HACK* and the *Ax*, &c. belong to the idea of *Grubbing* up the Ground. An adjacent word in my German Dictionary is *HAAKE*, or *HAKE*, “A *Hook*, crook, tack, *Hasp*, clasp;” which, we see, directly connects itself with *HACKE*, the *Pick*=*Ax*, &c. Let us note the explanatory word *Mattock*, which Minshew derives from the Belgic “Met *Haeck*, cum Unco,” “Ridicule,” says Skinner, who refers it to *Meor*, *Muscus*, “and *Togen*, part. verb “Teon, Trahere (i.e.) quod herbas erraticas trahit, distrahit, seu “divellit.” The *Matt*=*Ock* is probably the *Mud*=*Ax*, the *Ax* which

turns up the *Mud, Muck*, or Dirt. In Scotch, a similar combination appears in *Muck*=HACK, "A Dung-fork, with two prongs, "shaped like a Hoe," &c., or HOUGH, says Dr. Jamieson, who derives it from the Islandic *Hiacka*, Cædo, &c. In the same opening of Dr. Jamieson's Dictionary we have HAG, To Cut, Hew, HACK, A Chip, Crack, &c.* Another form of *Hack* is HECK; the

* As there are various other terms in the same opening of Dr. Jamieson's Dictionary, which ought to be explained, but which do not directly belong to the subject of this Article, I shall insert them in a Note. HACE means, in Scotch, *Hoarse*, and HACHART, a Cougher; where we see how the idea of Noise is connected with that of HACKING up or *Scratching* up a Surface, as I suppose in my Hypothesis; "HACSHE, ACHE, *pain*;" where we have the metaphorical application of this action. In the same opening we have "HACK, a Rack for cattle to feed at;" and "HAGABAG, Coarse table linen,— "Refuse of any kind." The HACK might mean that which HOOKS in or contains the Hay; and Dr. Jamieson has derived it from the Saxon HEGGE, corresponding with our word HEDGE. The HACK however is, I believe, derived from the form, or from the *Railing* of which it is composed, like regular HACKS or *Scratches* on a surface, with intervals, as if made by an instrument *Scratching* or *Raking* up the Ground. I shall shew, that Rack belongs to Rake for the same reason. That the idea of this species of *Railing* is connected with *Scratching* on the Ground, will be manifest from the word Grate in English, which contains this double sense, A Grate, and To Grate; and from its parallel term Crates, "A Bundle of rods wattled together.—A Drag, or Harrow, to break clods.— "A Grate of brass or wood." I shall shew, that Rail, in German Riegel, belongs to Racler, (Fr.) Rake, and Rack, for the same reason; and thus we see, that Rail the verb, and Rail the substantive, belong to each other, as 'To Grate,' and Grate may do. The preceding word to Rail, (Tignum,) in Skinner, is Raguled, "vox Fœccialium, idem quod "Ragged, (i. e.) Crenis seu incisuris Exasperatum;" where we have the precise idea. It is curious to observe, how we are led by the force of impression to a just explanation of the primitive idea, though we are totally ignorant of the origin of the word. Dr. Jamieson produces, under HACK, the parallel Belgic word HEK, which he properly explains by Rails. We perceive, that Dr. Jamieson refers HACK to HEDGE; and the conjecture is certainly probable. I have supposed on a former occasion, (p. 96,) that HEDGE, with its parallel terms, is derived from the certain spot of EARTH—the *Enclosure*, separated and secluded from the rest. That it is derived from the EARTH, under some idea, will be evident, I trust, from the discussions of this Volume; yet, whether it be derived from thence under this precise idea, is not altogether certain, as I have before suggested. As the HEDGE or Fence is often composed of Thorns, the term HEDGE might be derived from the idea of the Rough Thorn, which HACKS—Pierces, Pricks, &c., or it might

the succeeding term to which, in Dr. Jamieson's Dictionary, is
 "TO HECKLE, HEKLE. To fasten by means of a Hook, or
 "fibula ;"

might be taken from the idea of that which Confines—Hooks in, &c. &c. The Reader must form his own judgment on the evidence before him. Dr. Jamieson derives *HAGA-Bag* from the German "HACKE, the last, always used as denoting something "of inferior quality; or *Huycke*, a Cloak. For it seems originally the same with "E. *Huckaback*." The HUCK—HAG seems to be the *Rough—Rugged Cloth—Hacked*, as it were, or *Scratched in Rucks—Ridges*, &c.; and *Bag* seems to belong to such words as *Big, Bag, Boss, Book*, &c., under a similar idea of the Coarse Cloth, *Swelling out—Rising* up in protuberances, in opposition to what is plain—level—smooth, &c.; unless we should think, that *Bag* means *Back* or Surface, as in the Scotch *HECKLE-back*, the *Stickle-back*, which certainly means the *HAGGLED—or HAGGLING*, Rough, Prickly *Back*. The next word is *HAG-berry*, which means the *HEDGE Berry*.

In the same opening we have "HAGG," and "HAGbut of Croche, or Crochert, a kind, "of fire-arms anciently used." This instrument is sometimes written *Harquebus, Arquebuse, Archibugio*, (Fr. Ital.) &c. &c.; and it has been derived from *Arco Bugio*, "Arcus "cavatus;" but Skinner and Dr. Jamieson have justly referred these words to the Flemish *Haack=Buyse*, from *HAECK*, A HOOK, and *Buyse*, a Tube, as by means of a HOOK or *Croche*, the Tube or Gun, was fastened to a kind of tripod. In the same opening we have *HAGgarbalds*, a contemptuous designation, "Vylde *Haschbalds*, "HAGgarbalds, and *Hummels*." The *HASHbalds* and *HAGgar-Balds* mean the *Bold* impudent men, who go *HACKING* about here and there in a riotous manner; and this idea is confirmed by the sense of *HAIR*, in the same opening, which is explained by "To go "about idly from place to place." The *Rake* has a similar meaning, from the idea of *Raking* about. I find, moreover, *HAGGERdecash*, "in a disorderly state, topsy turvy;" where we at once see the idea of *HACKING* up or about; and *Cash* belongs to *Cut*. We have likewise *HAGGERsnash*, *Offals*,—*HAGgies*, the Dish, and *HAGman*, one employed to fell wood, which Dr. Jamieson derives from *HAG*, *HACK*, &c.; and we mark in *Snash* the same term as *Snatch*, &c.; *HAGGER*, to *Hail*, where we have the simple form of *Haggle*, to *Hail*, which, as I have shewn, means to *HAGGLE*, or *Cut*;—*HAGgart*, "An old useless horse," which is the same as the English *Haggard*;—*HAGE*, the Hedge; *HAGgart*, a Stack-yard, from *HAGE*, the *Hedge*, and *y=Ard*, as Dr. Jamieson supposes;—*HAICHES*, belonging to *Hauchis*, or *Hauch*, which our Author explains by "A term used to denote the forcible reiterated respiration of one, who exerts all his "strength in giving a stroke." Dr. Jamieson has referred this to *HAUCH*, *Halitus*, and *HYging*, (G. and B.) panting; where we see the true idea of *Stirring up*—Drawing up—with *Agitation*, &c.: and we cannot but note too, how it associates itself with *HACK*—the blow. It is marvellous to observe, how terms with the same radical meaning attach themselves to each other, though they are employed in somewhat a different manner.

780. ^R.R.^.—C, D, G, J, K, Q, S, T, X, Z.

“fibula;” and the next word is HECKLE, “To Dress Flax;” where we see the idea of *Scratching* over, or *Teazing* a surface, connected with that of *Hooking*—*Catching*—*Confining*, &c. Though Dr. Jamieson does not refer these words to each other, he cannot avoid seeing, that the latter word connects itself with *Haeck*, (Teut.) *Hake*, (Swed. G.) *Cuspis incurvus*, a HOOKED point. The next word is HECKLE, “A fly for *Angling*, dressed “merely with a Cock’s feather, S. from its resemblance of a “comb for dressing flax?” This word may mean the fly which is intended to HECKLE or HOOK the fish, or it may be so called from its

manner. The next term in Dr. Jamieson’s Dictionary is “HAUCHS, of a Sock, the “three points into which the upper part of a ploughshare is divided, and by which it “clasps in the wood.” This is justly referred to HOOK, &c.; and we here see, how the HOOK again connects itself with the instrument for turning up the Ground, to which it originally belonged. The next article in Dr. Jamieson is *Haugh*, &c., *Halche*, which belongs to the Element ‘L.

The term HAUCH will remind us of our word HAWK, To Spit up; where we have at once the action of *Stirring up*, and the *Noise* attending the action of *Stirring up*. In Scotch, HAWGH means “To *Force up* phlegm with a *Noise*. S. To HAWK,” as Dr. Jamieson most properly explains it. In HICK-up we have the very idea of something Raised Up. The succeeding word to this in Nathan Bailey’s Dictionary is *Hick-Well*, or *Hick-Way*, “A Bird called a Wood-Pecker;” where we have actually the idea of that which *Pecks* or HACKS. An adjacent word to this is HAWSE, the Throat, which means the part in which this *Hawking* takes place; and the next word is HAZEL—RAW, *Lichen Pulmonarius*, *Lungwort*, which denotes the plant useful to the HAWSE, or Throat, in breathing—expectoration, &c. But the preceding term to *Hawse* brings us to the Spot, from which, as I conceive, all these terms are derived, or with which they are inseparably connected. This term is HAWK, the Dung-fork, where Dr. Jamieson properly refers us to the *Muck*=HACK. We see, in the explanatory term *Fork*, the idea of what is *Crooked*, annexed to that of the Instrument, used for *Grubbing up the Ground*, &c. R. Ainsworth translates *Forkedness* into Latin by “*Curvatura* “more *Furcæ*.” I shall shew in another Volume, that the word *Curvus* belongs to *Gripe*, *Grub*, *sCrape*, &c., just as *Crook*—*Crooked*—*Croche*, &c., does to *Scratch*, &c., and as I suppose HOOK does to HACK. It is curious to mark, how the idea of an instrument, such as we annex to a *Fork*, &c., connects itself with the Ground. In Latin they say, “Of two *Furrows*—Of three *Furrows*,” in order to express *Two-Forked*—*Three-Forked*, as *Bi-SULCUS*, *Tri-SULCUS*, &c. I shall shew, that *Furca* and *Porca*, the Ridge or *Furrow*, are connected with each other for a similar reason.

its Rough appearance. We have likewise *Heckle-back*, "The Stickle-back;" where the name, says Dr. Jamieson, "is evidently borrowed from its resemblance to a HACKLE or flax comb." The *HECKLE-back* is assuredly the animal with the *HECKLED* or *HECKLING*,—the *HAGGLED* or *HAGGLING*,—*Rough* and *Prickly Back*.

We perceive, I think, in the terms *HATCH*, *HECK*, denoting a Door, the idea of something 'Catching—or Hooking to or in;' and thus we have, under the same form, the following words, which I conceive to belong to each other; as "To *HATCH* or *Heckle* Flax, *HATCH*, the "Door, *HATCHES* of a Ship, To *HATCH* eggs, and *HATCHet*, *Securis*." In old French, *Huis* signifies "A Door," and *HUISSEUR*, a Door-Keeper, from whence our term *USHER* is derived—the *USHER* of the Black Rod. The term properly signifies, as the Lexicographers agree, the Door-Keeper of a Court, &c. whose business it is to execute certain offices belonging to it, as to keep silence—preserve order, &c.; and hence it is applied to the *USHER* of a school. The Etymologists have referred *Huis*, *Uscio*, (Fr. Ital.) to *Uscire*, *Exire*, To *Issue* forth, which belong to *Ex*. This connexion seems plain and direct. The Latin *Ostium* belongs to *Os*; so that these terms for a Door seem to be more immediately attached to different ideas. I have produced, in a former Work, a passage in Hesychius, which has much embarrassed his Commentators, *Ογκας Αθηναις τας Ωγγυιας πυλας λεγει*. This passage abounds with difficulties; yet I have observed, that I should be well pleased to find a text, in which *ΟΓΚΑΙ* or *Onkai* signified Gates. The *ΟΓΚΑΙ* might be the *HECK*. The form *ONKAI* would bring us to the Arabic *بَاب* *Ink*, A Gate.

HITCH relates at once to a *Catching—Twitching—Vellicating* motion, if I may so express it,—'To *HITCH* about;' and it likewise signifies To Hook or Catch, 'To *HITCH* in,' &c. Skinner has two articles; one for *HITCH*, the nautical word, "Fune vel
"Unco

“Unco quidvis arripere et Figere,” &c., which he refers to *Ficher*; and another for “HITCH, ut ubi dicimus HITCH *Buttock*, “et HITCH *Neighbour*,” which he derives from *Hocher*, (Fr.) and *Hicgan*, (Sax.) Moliri; terms parallel to each other. The succeeding word is HITCHEL, which belongs to the HECKLING of Flax, where we are brought to the genuine idea. Let us mark the word HITCH, as applied to the *Buttocks*. I have produced, on a former occasion, (p. 170,) a race of words denoting parts adjacent to the Buttocks, the Loins, &c., as *Ixus*, *Iskis*, *Oxus*, *Osphus*, *Oskea*, (*Ιξυς*, *Ισχίς*, *Οξύς*, *Lumbus*, *Οσχεα*, *Scrotum*,) which I have supposed to be derived from the idea of the *Base*, as attached to the EARTH. The *Iksus*, &c. however, may be taken from the same spot, the Base or Surface, in a state of Agitation, and may mean that part of the person which HITCHES about. It must be observed, moreover, that some of these words are connected in form with terms conveying the train of ideas, which I am now unfolding. Adjacent to *Ixus*, (*Ιξυς*,) we have *Ixos*, (*Ιξος*, *Viscum*; *Arundo aucupatoria*;—*Tenax*,) the *v-Iscum*, that which HITCHES or Catches;—*Ix=Alos*, (*Ιξαλος*, *Crebro saltans*,) in which we see the idea of desultory motion, and which the Lexicographers have derived from *Ixus* and *Allomai*, (*Ex Ιξυς et Αλλομαι*,) as if signifying the HITCHING or Agile Loins; and *Ix*, (*Ιξ*, *Vermiculus vites arrodens*,) the Nibbling Animal, which means, as I imagine, the animal which HACKS up, or to pieces, if I may so say, or Frets a surface in a HITCHING—Catching manner. In *Nep*, *Nip*, and *Nibble*, we unequivocally see the idea of a *Catching* mode of *Eating*. The *Iskis*, (*Ισχίς*,) bears a similar form to *Iskus*, (*Ισχυς*,) which, as I have suggested in other places, may be derived from the idea of Vigour and Activity in *Motion*. I have shewn, that *Isknos*, (*Ισχνος*, *Macer*, *gracilis*,) belongs to the metaphor of a *Scratched—Furrowed* Surface, just as *Strigosus* belongs to *Stringo* and *Striga*. We see too, that *Oxus*, (*Οξύς*, *Lumbus*,) the Loins, has

has the same form as *Oxus*, (*Oξυς*, *Acutus*, *Acris*, *vehemens*, *celer*, *subitus*,) which at once denotes Desultory motion, and belongs likewise to the sense of *Hacking* or *Cutting*. On the whole we shall imagine, I think, that these terms for the *Loins*, &c. belong to this train of ideas.

The English word *HANCH*, as another form of these words, assuredly belongs to the idea of *Catching* or *HANKing*, whatever may be the precise turn of meaning annexed to it. We know, that *Catch* and *HANK* have a similar sense; and we know likewise the familiar phrase, in which persons are said to have a '*Catch* in their gait.' Now this is precisely the sense of the German *HINCKEN*, "To limp, halt, go lame." Thus then, *HANCH* may be derived from the idea of motion, as I have supposed the other words to be; or it may be derived from the notion of the *Swelling out—Protuberant* part. The sense of *Protuberance* is perpetually connected with the idea of *Convexity* or *Concavity*, able to *HANK ON* or *IN*: This may be the sense of *HANCH*, quasi *HUNCH*, which belongs to *HANK*. In the Greek *Ogkos* or *ONKOS*, (*Oγκος*, *Tumor*, *Moles*, *Massa*, &c. *Uncus*,) we have the double sense of *HANK* and *HUNCH*. The Etymologists produce the parallel terms to *HANCH*, as *Hancke*, (Belg.) *Hanche*, (Fr.) *Anca*, (Ital. and Span.) Adjacent words to *Anca*, in my Italian and Spanish Dictionaries, are *ANCHEggiare*, "To wag one's legs," where we have the sense of motion; and *ANCHO*, *Broad*, *Wide*, &c. &c., where we have the idea of that which *HANKS IN*, or comprehends a great space.

I have shewn in a former page, that the ideas of *Wonder—Surprise—Fear*, &c. have been derived from the notion of *Stirring up—Agitating—Exciting—Vellicating*, &c. the mind with these passions or Emotions, "It *HARROWS* me with *Fear* and *Wonder*," &c. Hence we shall not wonder to find *AGOS*, *Awe*, (*Αγος*, *Veneratio*, *Admiratio*;—*Res sacra*, *quam veneramur*;—*Puritas*;—*Lustratio*,

Lustratio, purificatio;—Piaculum, scelus;—Cubitus,) denoting *Admiration* and *Veneration* under a similar form, as AGO, (Αγω, Duco, Rapio, &c.) and AGCHO, (Αγχω, Strangulo.) We perceive, that when AGOS, (Αγος,) signifies *Cubitus*, it connects itself with the material sense of *Hooking* in, annexed to AGO—Ep' AGKURON AGEIN, (Επ' Αγκυρων Αγειν, In Ancoris Stare,) and with AGCHO, (Αγχω.) In AG=OSTOS and AG=OSTEO, (Αγοςτος, Interior pars manuum, Vola. Hom. Il. XI. 425.—Extrema pars manus;—Cubitus, Ulna; Palma, Αγοςτειν, Immundus sum, sordibus inquinatus sum; unde apud Hom. Il. ζ. v. 506. Αγοςτησας, ut aliqui veterum legebant, pro Ακσστησας,) we have the material and the metaphorical sense of AGOS, (Αγος, Cubitus;—Piaculum, Scelus.) The AG=OST we should probably consider as the Element ^G, ^S, &c., doubled in order to convey the idea more strongly, or a vowel breathing may have been inserted between the symbols, which represent the Radical consonant. The term AG=ISTEIO, (Αγιστευω, Sanctifico, Veneror, &c.) is only another form of AG=OSTEO, (Αγοςτειν.) I have supposed, that AG=OSTOS, (Αγοςτος,) signifies the Arms—the Hollow of the Hands—the *Grasper*, *Griper*, or *Hooker* in, from the action of *Grubbing* up, *Hacking* up, or *Hooking* up the *Ground*, if I may so express it. I have had perpetual occasion to remark, how marvellously words continue to be connected with the original spot, from which they are taken, though they are employed with a different turn of meaning. It is curious, that AG=OSTOS, (Αγοςτος,) is adopted by Homer, when he describes the action of *Gripping* the *Ground* with this part.

—Ο δ' εν κονιησι πεισων ΕΛΕ ΓΑΙΑΝ ΑΓΟΣΤΩ. (Λ. v. 425.)

In Persian, اغوش AGUSH, AG=USH, means “ 1. An Embrace.
“ 2. The Bosom. 3. As much as the arms can embrace or contain, an armful, truss, bundle of hay, corn, grass, wood, &c.
“ 4. As much as a reaper takes in his hand. 5. A Pitch-Fork full.” The verb to this noun is اغيشتن AGISTEN, AG=IST-en, which

which Mr. Richardson explains by "To embrace, to be embraced, "contained, comprehended;" and the other senses are, "To Cut, "mince, macerate, HASH, macerate.—To HANG or be HANGED." The succeeding word to this is اغيشيدن AGISHiden, AG=ISH-iden, "1. To fear, dread. 2. To Embrace. 3. To Cut." We have here the various ideas of HACK or HASH, HOOK, HANG, and Anxiety, and AGOS, (Αγος, Veneratio,) AWE, quasi AUG, under the same Radical word, precisely as they are supposed in my Hypothesis to be connected with each other. The term AG=USH appears again in Persian under the form ^NK, as انكشت, which Mr. Richardson represents and explains by "ENK=ISH. Coal. "ENG=USHT. A Finger." No ideas appear more remote from each other, than those of the *Finger* and a *Coal*; yet we see, how they are reconciled under my Hypothesis, which supposes, that the original idea is To HACK or HOOK up, in, &c., *Stir up—Excite*. The *Coal* is the Inflammable substance—the substance readily *Excited* into flame. The Greek ANTHR=AX, (Ανθραξ, Carbo,) belongs to the Persian ENK=ISH; and to this idea we must perhaps refer the Scotch *Ingle*, Fire. The succeeding word to the Greek ANTH-r-ax is ANTH-r-ene, (Ανθρηνη, Crabro, Vespa,) the Wasp, which still means the *Exciter—Stirrer up*, the *Pricker—Stinger—Annoyer*, quæ ANGIT. Let us mark, how *Carbo* assimilates itself with *Crabro*; and I shall shew in a future Volume, that they belong to each other for the same reason, and that they are ultimately to be referred to such words as *Carpo*, *Carp*, *Crop*, *Grub*, *Gripe*, &c. ANTHOS, (Ανθος,) is that, which a person HANDS or HANKS off, *Carps*, *Crops*; as *Karpos*, (Καρπος, Fructus, Carpus,) belonging to *Carp*, *Crop*, means at once the *Hand* and the *Fruit*.

That the senses of the *Finger* and the *Coal*, in the Persian ENK=ISH, are to be referred to each other under the idea of

Stirring up or *Exciting*, according to my Hypothesis, will be unequivocal from the sense of a word, belonging to *Enkisht*, in the succeeding column of Mr. Richardson's Dictionary. This word is انگيستن ENG=IKTEN, which our Lexicographer explains by "To *Excite*, Rouse, Raise or *Stir up*;" and in the same column we have انگيز ENG=IZ, "1. *Exciting*.—2. A *Coal*." In the same column we have likewise ENKELUS, An Eel, and ENGULE, A Button, which mean the HANKERS IN;—ENGUSHIDEN, To embrace; ENGIDEN, To Seize, take; and ENGUR, a Grape; which bears the same relation to the other terms signifying to HANK, &c., that *Grape* does to *Gripe*. The ENKELUS, we see, belongs to the Greek and Latin *Egchelus*, or *ENCHelus*, and *Anguilla*, *Anguis*, as ENKISHT does to ONUX, ONUCH-os, (Ονυξ, Ονυχος,) UNGUIS. We perceive, in the sense of the Nails—*Fingers*, &c., how we are brought to the idea of *Scratching up* a surface. Under the form of FNG, PNG, &c. we have the sense annexed to *Hank*, as *Fingers*, *Fang*, &c.; but whether they belong to each other must be the subject of a future consideration. The term *Engikten* is the appropriate word, joined with *Autash*, Fire, in order to express *Inflammation*, as انگيز آتش AUTASH ENGIZ, "Kindling Fire—" "Fuel, Coal," &c. I shall shew, that the terms for Fire, under our Element ^C, &c., as *Ign-is*, are derived from the same idea; and in this very word *Ign-is*, we see the organical addition of the *n* to the *G* after the *G*, as in ENG=IZ before it. We see in AUT=ASH the more familiar form. I must leave the Persian scholars to decide, whether AUT=ASH—ENG=IZ, AG=USH, should be considered as the Element ^S doubled, in order to express the idea more strongly; or whether they should be regarded only as quasi AUTSH, ENGZ, or EGGZ, AGSH, &c. The same doubt exists with respect to *Agostos*, (Αγοστος,) &c., as I have before observed.—The Latin *Angustus* bears the same form as the Persian

Persian *ENGUSH*, *ENKISHT*, &c.; and I have suggested in a former page, that *AUGUSTUS* and *Angustus*, or *AGGUSTUS*, coincide with each other.

Terms expressing *Diligence*, *Care*, *Attention*, *Regard*, &c., either directly taken from the idea of being *Stirred up*, *Roused* or *Excited* to *Diligence*—*Attention*, &c., or belonging to terms originally expressing actions of *Excitement*: all which terms are ultimately connected with words referring to the action of *Stirring up* the *Ground*.

Egean, EGgean. (Sax.) *Occare*, *Incitare*.

To EGG on—HOAX on, &c.

HOE, quasi HOUGH.

HIE, quasi HIG, *forward*. (Eng.)

HIGan, HICgan, (Sax.) *Tendere*, *festinare*, *Niti*, *conari*.

HIGE, HIGGE. (Saxon,) *Mens*, *cogitatio*, *cura*, *studium*.

HOGian. (Sax.) *Sollicitus esse*, *studere*, &c.

HUIK. (Scotch,) To take care of, consider, regard, &c.

ACHT. (Germ.) *Care*, &c. *Outlawry*.

HEED—HUTen. (Eng. Germ.) To take care of—guard, regard, respect.

OTHE, AIDOS. (Germ.) *Heed*.

HUSCH. (Germ.) Adv. *Hortandi*, *Age*, *Agedum*.

HUTchen, HUTCHE. (German,) *Incitare*, *Alapa*.

AUDIO, AKOUO. (Lat. Gr.) To *Hear*, i. e. to be *Excited* to *Attention*.

AUDEO. (Lat.) To be *Excited* to bold action.

OUS, OTOS, OUAS, &c. AUDES, AUSES, AURIS, &c. &c. &c. (Gr. Lat.) The Ear.

Hear—Ear, &c. (Eng.)

Ear. (Eng.) To Plough or Stir up the Ground.

I SHALL in this article consider certain words which relate to Mental *Diligence—Study—Attention*, &c., and which I conceive to be connected with a Race of words expressing Actions of *Excitement*, whatever may be the precise process by which they are attached to those words. We have seen, in the course of these discussions, various terms which signify “To *Stir up* or “*Excite* to any action or purpose,” as EGG, HOAX, &c. ‘To EGG *on*,’ ‘To HOAX *on*—the Dogs,’ &c.; and the latter word has been applied to the idea of ridiculing or bantering a person, as ‘To *HOAX* any one.’ We have seen likewise the term HIE, quasi HIG, ‘To HIE forward,’ in Saxon HIGan, HIGian, Tendere, festinare; HICgan, Niti, conari. I have observed moreover, that the Saxon EGgean, To EGG on, occurs in the same page with Egean, Occare; and no one can doubt the relation of these words to each other. In Hie, the Radical consonant has disappeared, as it has in Hoe; and even in the sound of HOUGH it is lost, though it is preserved in the mode of writing it. To these words HIGan, &c. belong the Saxon terms “HIGE, HYGE, Mens, animus, “cogitatio, mentis applicatio, studium, cura;—HIGE, Diligens, “studiosus, sedulus;” where we have the idea of *Excitement* or *Diligent exertion* in action, *Thoughts*, *Mind*, &c.

This union of ideas between *Mind* or *Thought*, and *Excitement*, perpetually occurs, as I have before shewn. It appears in the Greek Θυμος, Animus, seu *Impetus Animi*, *Vehementia*, and Φρονημα, Cogitatio, Animus, sensus animi;—*Elatio animi*, fastus, Animi *Impetus*; in the English *Spirit*, which is at once applied to *Mind* and to *Courage*; in the Latin *Animus*, which means “The *Mind—Courage, Spirit*;” and in *Mens*, “*Mind—Courage*,” which belongs to Μενος, “Animi *Ardor, Impetus*, quo ad aliquid agendum “aut sustinendum ferimur.” In the same column of Lye’s Saxon Dictionary, where HIGE occurs, we have HИHT, Spes; HИHTan, Sperare;

Sperare; and we find, as adjacent terms, *НІНТан*, Augere; *НІНТ-ful*, Gaudii plenus; *НІНТН*, Height, Altitudo, Exaltatio; and *НІН*, Altus; where we have still the same idea of being *Excited* or *Raised up*. We shall now understand, that *НІН* belongs to these terms, as I shall more fully illustrate in a future page. The preceding term to *Ніге*, Mens, is *НІГЕ*, Familia, communitas; which is attached, as I imagine, to terms denoting a Dwelling, as *HOUSE*, *НАО*, (Germ.) Domus, Mansio, &c. &c. The word preceding *НІГЕ*, Mens, is *НІГЕ*, Fauces; which may be derived either from the *Agitation* of the Jaws, in masticating food, or from the action itself of *HACKING* or Masticating, &c. In Scotch, *НІК* signifies, as Dr. Jamieson explains it, "To take care of, to consider, to regard;" and our Author refers it to *Hugghen*, Observare, considerare; *Huga*, *Hoga*, (Su. G.) In animo habere, meditari; *Hugen*, (Alem.) id; *Hogan*, (A. S.) Curare; *Hog*, *Hug*, (Su. G.) The Mind, &c. &c. Lye explains the Saxon *Hogan* and *Hogian* by "Sollicitus esse, curam gerere, studere, meditari;" where in *Sollicitus*, from *Solum* and *Cito*, we have the true metaphor. Again, in Latin, *Verso* means, we know, "To stir or turn about," as the Ground, '*Versare Terram*,' and "To Weigh, to Consider." The adjacent words to *Hogian* are *НОН*, (Sax.) which is quasi *НОН*, "Calx.—Poples, Suffrago," "Ang. *HOUGH*," says Lye; "*Hoh*, (Sax.) Altus, quasi *НОН*, or "HIGH; and *НОНА*, (Goth.) quasi *НОНА*, Aratrum.—Inde forsitan nostra, an *HOUGH*, *Occa* minor;" where we unequivocally see, as I have before observed, the origin of these terms.

The German *АЧТЕН*, "To care, esteem, respect, regard, observe, mind a thing," is connected with terms denoting actions of *Excitement*, as I before observed, (p. 125,) whatever may be the process by which they are united. The term *АЧТ*, in one sense, relates to the idea of *Stirring up—Routing—Driving*, &c. in the strongest sense of such actions, when it signifies "Outlawry, proscription," &c. My Lexicographer explains

АЧТsam,

ACHTsam, among other things, by *Sollicitous*, which may exhibit the true metaphor. Among the interpretations of the substantive ACHT, we have *Heed*; and we should at once imagine, that the English HEED is only another form of the German term. The Etymologists have referred HEED to the Saxon *Hedan*, *Cavere*; *Hige*, *Diligens*; the German *Hut*, *Custodia*, &c.; where we see, that they have placed a term of *Excitement* with one; which belongs to the *Enclosed—Secured Spot*. I have supposed on a former occasion, (p. 108,) that HEED, HEDGE, and HUT, belong to each other; and I still retain the same opinion; yet it is not easy to adjust the precise idea, by which they are attached to each other. HEED is certainly directly connected with HUT, *Custodia*, and perhaps as denoting the HEDGED-in Spot, by way of *Security*. Yet it is likewise, as we see, directly connected with ACHT, which belongs to an action of *Excitement*, whatever may be the process by which it is connected with that action. In the secondary sense of HUT, &c. the idea of an *Enclosure of Security—Defence*, &c. only appears; yet still I imagine, that the original idea related to an action of *Excitement*, whatever it might be. Wachter explains HUT in different articles by "*Pileus*," (to which sense HAT and HOOD belong,) "*Custos, Custodia*;" and HUTEN, by "*Tegere, operire*,"—"Celare, Abscondere," to which HIDE, the verb and substantive, more directly belongs, "*Cavere, Providere*," (to which Wachter refers HEED;) "*Munire, Sepire*,"—"Custodire," "*Observare, cum cura attendere*." The succeeding word is HUTTE, *Tugurium*, to which we must refer terms denoting *Dwelling*, as HUT, HOUSE, *Ædes, Oikos, (Οικος,)* &c. &c., which I have produced in a preceding page, (258.).

I have suggested on a former occasion, (p. 623,) that terms of *Security* and *Defence* are often derived from the idea of some action of *Excitement* or *Violence*, as that of *Driving away, Keeping off*, &c. &c.; and hence it is, that *Defendo* is explained in the
first

first sense by Robert Ainsworth, "To *Strike*, or *Keep off*, out, or *away*." This may possibly be the original sense of *Huten*; and whatever it might be, the term is certainly surrounded by races of words which denote actions of *Excitement*, as we have unequivocally seen in the course of our discussion. In the same opening of Wachter's Glossary with *HUT*, I see *HUSTEN*, *Tussis*, and *Tussire*; and I shew in another place, that terms like these are derived from the sense of *Stirring up*—with the idea of Noise annexed to that action; as in *HAWK up*, *HICK-up*, &c. &c. The preceding term to this is "*HUSCH*, adverb. hortandi, significans "*Age*, *Agedum*, cito, *Agedum*;" which Wachter refers to *HUSCHEN*, *Incitare*; and *HUSCHE*, *Alapa*; where we directly possess the term of *Excitement*, precisely as it is supposed in my Hypothesis. I find next to *HUTTE*, in Wachter, *HUZ*, "Modus "*vocandi suem apud Suevos, sicut Sic abigendi apud Armoricos. "Utraque vox Suem notat, illa apud Armenios, hæc apud Celtas.*" Whether we consider *HUZ* as a term of *Excitement*, or as denoting the animal, the same fundamental idea exists. I have shewn, that the name of the animal is derived from the action of *Stirring up*, or *Routing up* the Ground; and thus in both cases the term conveys the idea supposed in my Hypothesis. We see, moreover, in the explanatory term *AGE*, *Agedum*, a word of the same race; and in *Ocyus* we have likewise another of these terms. We have seen in a former page, that *Agere* relates to the action of *Stirring up* the Ground; and we cannot doubt, that *Ocyus* belongs to *Occo*. We are to consider therefore, whether *HEED*, &c. is derived from the secondary sense, as relating to the *Secured Spot*, just as *Regard* belongs to *Guard*, or whether it does not relate to what I conceive to be the primary sense, such as we see it in various kindred words.

We cannot but perceive, that our terms *HUSH*, *HIST*, with their parallels produced by the Etymologists, belong to the idea

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conveyed by HUSCH. Hence we understand, how terms relating to *Silence—Quiet—Repose*, &c. may be derived from the idea of *Excitement*. No combination is more familiar to us; as we perpetually observe, that a person's *Attention* is *Roused* or *Excited* to any business; and from *Attention* to *Silence*, *Quiet*, &c. the passage is direct and inevitable. Hence probably we have the idea of *Quiet* and *Silence* annexed to the Greek ΑΚΕ, ΑΚΕΟΝ, (Ακη, Quies, Ακων, Tacitus.) We shall consider this opinion however more than probable, when we remember, that ΑΚΕ is actually a term which relates to the strongest sense of *Stirring up—Exciting*, &c., and that it belongs to Ακυο, &c. (Ακη, *Acies ferri*, *cuspis ferri*.) Before I quit the German term HUSCH, I must observe, that in the same column of Wachter we have HURTEN, Trudere, Impellere; HURT, Impetus; HURSCHEN, Incitare, Accelerare; which belong to the form ^RT, as in HURT, HORT-or, just as HIT, &c. OTHEO, (Οθεω, Trudo,) belong to the form ^T, &c. Here we see, how the ^RT, &c. and ^T, &c. pass into each other. It is curious, that Martinius should understand the relation of HUSTEN, Tussis, to a term of violence, OSTIZO, (Οστιζω, Trudo,) just as *Tussis* belongs to *Tusu* and *Tundo*. I shall shew in a future Volume, that *Tussis* is attached to a great race of words, conveying the same idea of *Stirring about* or *Vellicating* a surface, as *Tease*, *Touch*, *Twitch*, *Tusk*, &c. &c.—My idea is, that HUTEN, in its original sense, was precisely that of *Defendere*, “To Strike, “to keep off, out, or away;” and that it belongs to such terms as HIT, OTHEO, OSTIZO, &c. (Οθεω, Οστιζω.) Wachter cannot help perceiving, that HUTEN conveys a sense of *Violence* or *Destruction*. He observes, that it was anciently used “pravo sensu,” as in the following passage: “Der sundige HUOTET des rechten,” that is, as he says, “Peccator observat justum. Puta, non servandi “sed *Destruendi* causa.” I have conjectured, that g-UARD, WARD, HERD, &c. belong to HARRY, HARROW, HERGIAN, Vastare,

Vastare, &c.; and thus we see how every thing tends to the same point.

To HEED, &c. we must refer ΟΤΗομαι, (Οθομαι, Curo); and we cannot but perceive, how the ΟΤΗ and ΟΟΤΗ, in Οθομαι, Curo, and Ωθειω, Trudo, appear to be connected with each other. But the very term ΟΤΗομαι relates in one sense to the idea of *Excitement*, (Οθομαι, *Moveor*.) The Greek ΑΙΔΟΣ, (Αιδως, Pudor, verecundia, reverentia, veneratio, observantia,) belongs probably to HEED. In the same column of my Greek Vocabulary, where ΑΙΔΟΣ, (Αιδως,) is found, we have the terms of *Excitement*, ΑΙΔΥΛΟΣ, (Αιδυλος, Audax,) ΑΙΖΕΟΣ, (Αιζηος, Juvenis, qui robore juvenili viget,) and ΑΙΤΗΛΟΕΙΣ, (Αιθαλοις, Ardens, ab Αιθα, Uro.) It is marvellous to observe, how words, which may be said to have passed into their secondary sense, still refer in some of their applications to the original idea. The terms ΑΙΔΟΣ, and ΑΙΔΕΟΜΑΙ, (Αιδως, Αιδεομαι,) are applied by Homer, on occasions when men are to be *Roused* and *Excited* to the most strenuous exertions of Activity and Duty.

Ω φίλοι, ανδρες εστε, και ΑΙΔΩ θεσθ' ενι θυμω,

Αλληλους τ' ΑΙΔΕΙΣΘΕ κατα κρατερας υσμινας·

ΑΙΔΟΜΕΝΩΝ δ' ανδρων πλεονες σοοι ηε πεφανται·

Φευγοντων δ' ουτ' αρ κλειος ορνυται, ουτε τις αλπη. (Il. O. v. 561, &c.)

“ O amici, viri estote, et *Pudorem* habete in animo, et aliis alium
 “ *Verecundantes* observate, per acres pugnas. *Verecundantium*
 “ enim virorum plures salvi, quam occisi sunt: Fugientium vero
 “ neque gloria exurgit, nec ullum auxilium.” We perceive how inadequate such terms as *Pudor* and *Verecundia* are to express the sense of the words now under discussion; and the reason of this is, that they refer only to the secondary sense of the words when they ought to have a fundamental meaning, referring to the primary.” The term ΑΙΔΟΣ, Αιδως, might be interpreted by ‘*Diligens*
 ‘ vel *Sedula Cura*, observantia, &c. impensa in aliquam rem vel
 ‘ personam, et hinc *Cura*, observantia, reverentia, pudor, verecun-

'dia,' &c. In the sense of '*Diligens cura, vel observantia, quam* 'alius erga alium habet,' we pass into the sense of *Emulation—Æmulatio*, that strong term of *Excitement*, which might almost be adopted in the explanation of this passage. I have purposely selected the term *Cura*, as it unequivocally exhibits to us the union of ideas which I am endeavouring to illustrate. R. Ainsworth explains *Cura* by "Care — Regard — Application — Diligence;" and *Curo* by "To take care of—to look to a business—"To Regard, to Attend to—to pay Respect and Homage to," &c. We must not wonder, that I should ultimately refer these terms for *Respect—Regard—Reverence*, &c. to words expressing actions performed on the *Ground*, when we know, that one of the strongest terms in Latin for *Religious Worship* or *Veneration*, *Colo*, "To worship, to Revere," actually itself signifies "To till the *Ground*."—It is marvellous to observe, how the same action, under different views of it, leads us to the same train of ideas.

Among the words denoting *Attention*, belonging to our Element ^C, ^D, &c. &c. we must refer the terms for *Hearing*, as *Audio*, *AKOUO*, (*Ἀκούω*), with their parallels produced in a former page (109,) *Ous*, *Otos*, *Ouas*, *OuatOS*, (*Οὐς, ὠτός, Οὐας; Οὐατός*, *ATA*, (*Ἀτα*), the Doric or Tarentine word for *OTA*, (*Ὠτα*), *Audes*, *Auses*, &c. old Latin words, *Aodin*, *Azin*, (Chald. Heb.) *Audia*, a modern Greek word, &c. &c. That *Audio* is by some process connected with terms, relating to actions of *Excitement*, will be manifest from a word, almost under the same form, *Audeo*. Thus we shall be of opinion probably, that *AUDE* and *AUDI*, remote as they appear in sense from each other, express only minute differences in the turn of meaning; and that they have in fact the same fundamental signification, such as we see in 'Hoc AGE,' and 'All' AGE,' (*ἅλλ' ἄγε*), 'Be *Excited* to action or *Attention*.' In such phrases as "*Erige te*," we almost see the two significations of these words; and R. Ainsworth explains *Erectus*,
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in one sense by "Stout, courageous, undaunted;" where we have the sense of *AUDEO*, and in another by "Intent, Earnest," where we have the idea annexed to *AUDIO*, "To mind, attend," &c. The Arabic *Uzn*, the Ear, signifies in one of its meanings, as represented by *Izen*, "Well done, go on, come on;" where we see the sense of *AGE*, (*Age*.) Under another form, we have *Azan*, Ears, which means, as represented by some minute variation *Ezan*, "Signification, announcing, invitation, the "signal for summoning to prayers by the Mullah or priest from "the minarets or towers of the mosques;" where we unequivocally see the idea of *Exciting* to any business or action.

In the English *HEAR*, *EAR*, with some of their parallel terms *HYRAN*, *OHR*, &c. (Sax. Germ.) we see the form *^R*; in others we have the form *^RS*, as in *HEARK*, *HEARKEN*, &c.; and in some we have the form *^D*, *^S*, &c. *HAUSGAN*, (Goth.) *AUDIO*, *AUSES*, &c. In *Aures*, we should be unable to decide, whether it belonged to the form *^R* or *^RS*, if such decision were necessary for any purposes of distinction. It is impossible to doubt, I think, that all these terms belong ultimately to each other: Hence, we see how these Elementary forms on some occasions pass into each other, without any difficulty or confusion; and how again they constitute races of words distinct and different from each other. It is impossible not to mark the coincidence in form between *EAR*, the organ, and *EAR*, *To Plough*; where we are directly brought to the very Spot and Action supposed in my hypothesis. Thus, then, *h-EAR* and *EAR*, denoting *Attention*, are nothing but *EAR*, 'To Plough or *Stir up* the Ground,' used in its metaphorical sense, just as *Solicitus* means "Earnest," according to R. Ainsworth's interpretation; or, as he might have said, 'Attentive,' from *Solcito*, "To Stir or dig up, properly the Ground," as he observes. I have supposed with the Etymologists, that the *Aus*, in *Auscullo*, belongs to *AUDIO*; and that the *Culto* is to be

be referred to *Klao*, (ΚΛΑΩ,) and the Celtic terms *Cluinam*, *Claistam*. I have ventured to form a conjecture on the original idea annexed to these words, but this cannot duly be unfolded till the Element CL shall be fully examined. In Galic, OGH is the *Ear*, and in the same column of Mr. Shaw's Dictionary, where this word is found, I perceive OG, Youth; and I suggest in another place, that the idea of *Youth* is derived from the *Excited* action, belonging to that period of life. In Galic, *Eistam* or *Eisdam* means "To *Hear*, listen, be silent, Attentive;" which I have referred, (p. 112,) to other terms in the same column of Mr. Shaw's Dictionary, as "*Eisam*, To Trace; *Eiseadh*, Seeking, hunting "after, researching." I have frequently observed, that terms conveying the sense of *Searching—Seeking*, are commonly derived from the idea of *Routing up the Dirt*, Scratching into Holes, &c. as *Scrutor* means '*Scruta Eruo*;' and *Rimor* means '*Rimis Eruo*.' In the same opening of Mr. Shaw's Dictionary, where the above terms occur, I find "EITE, An addition to the *Plough-share*, "when worn," and "EITRE, A *Trench, Furrow*;" where we are brought to the Spot supposed in my hypothesis.

It is marvellous to observe, how the same metaphor accompanies the same train of ideas, even when we pass to material objects; and there are some cases in which the metaphor and the material operation are blended with each other. In the phrases '*Arrectis Auribus*, With *Pricked up Ears*,' as we say, we have at once the metaphor of a person *Raised* or *Roused up* to Attention, and the *Raised up* object, or the object supposed to be in that state. In ΑΚΡΟΑΟΜΑΙ, (Ακροαομαι, Audio, Audio discendi caussâ,) is expressed a degree of Attention so *Raised*, as that the person is *Raised up* or Stands on *Tiptoe*, as we express it. We cannot doubt, I think, that ΑΚΡΟΑΟΜΑΙ, (Ακροαομαι,) directly belongs to ΑΚΡΟΣ, (Αροαομαι, Summus, extremus,) under the idea of *Standing on Tiptoe*, as it appears in ΑΚΡΟ-bamon, (Αροβαμεν, Qui

Qui Erectus in summos pedum digitos incedit.) Hence *Ακροαομαι*, and a term belonging to it, are applied to *Hearing*—on occasions, where *Earnest Attention* is most necessary; as to Scholars Listening to their Masters, and to people attending to the decrees of Magistrates in courts of justice, (*Ακροαομαι*, Audio, *Discendi* caussa, *Ακροατηριον*, Auditorium;—Locus in quo iudices ad cognoscendam causam conveniunt.) The ordinary Lexicographers consider *Ακροαομαι*, (*Ακροαομαι*), as a Root; yet Martinius, among other conjectures, derives it, “ab *Ακη*, vel *Ακουω*, Auditus sensus est “*Acutus*,” where in *Ακη*, (*Ακη*, *Acies*), and *Acutus*, he has brought us to the terms and the metaphor, to which I have referred these words, denoting *Hearing*. Thus we see, how the the AK in *Ακουω*, and *Ακη*, (*Ακουω*, *Ακη*), has the same fundamental idea. The AK, in *Ακρος*, (*Ακρη*), is nothing but the *Ακη*, (*Ακη*), the *Acies*, or *EDGE*; and thus we see, how a term for *Attention*, as *Ακροαομαι*, (*Ακροαομαι*), though not directly belonging to the very series of words, conveying that idea, as *Ακουω*, (*Ακουω*), &c. is yet, by a similar impression of the mind, attached to the same race of words, under the same fundamental idea. Such are the *subtle*, though sure and well-directed processes, by which Human

Speech has been generated, uniform in all its parts, and consistent in all its operations.

The Reader has seen, that the words, denoting *Possession—Security*, *Caution—Attention*, &c. examined on former occasions, (P. 96, 255,) as *ECHO*, (*Εχω*), *HEDGE*, *HEED*, *HUT*, *HUTEN*, *HUT*, (*Germ.*) *HOUSE*, (*Eng.*) *OIKOS*, (*Οικος*), &c. ultimately belong to each other. Though, in the secondary sense of these words, we see only the idea of the *Appropriate Spot*, *Fenced* and *Enclosed*, for the purpose of *Security*; yet I imagine, as I have before stated, that the original notion, from which they were derived, related to actions of *Excitement—Violence*; and I suppose moreover, that this fundamental notion is indissolubly entangled with the action of *Stirring up*

up the Ground in *Harrowing*, &c. &c. As on former occasions I considered the terms of *Possession*, &c. only in their secondary sense, I think it expedient to reconsider them more particularly in this place, with relation to their primitive and more original notion. In examining these kindred terms of *Possession*, &c., it would be an idle attempt to arrange the various shades of meaning, annexed to each word, from the particular mode of applying the fundamental notion. The violent action of *Stirring* or *Routing up the Ground* brings us, under various modes of conceiving it, to *Violent actions* in general, or to the idea of 'Routing by any 'process, of Driving about or away—of Carrying off or away, in the 'action of Attacking or Seizing, in order to *Possess* the property 'of others, or in that of Repelling attacks, in order to *Secure* our 'own.' From this turn of meaning in the Fundamental notion, we at once obtain a Race of words, denoting *Seizing—Holding—Possessing—Securing*, &c. I have shewn (p. 773,) that the union of these ideas of *Seizing—Having—Holding*, &c., and of *Stirring up a surface*, is most strongly visible in the kindred terms *Capio* and *Carpo*, however we may conceive or explain the process of their union. R. Ainsworth explains *Capio*, by "To take.—To "take by force, to Seize.—To Hold or Contain.—To receive, "obtain, get, or have;" and *Carpo*, we know, not only relates to the action of *Carping* up or off a surface, as "To gather, pull, "or pluck fruits, herbs, &c.—To tease or card wool;" but it means likewise, "To rob, pillage, or take away." The Celtic *Cabam*, to which *Carpo* and *Capio* probably belong, means at once "To Break Land," and To Catch; and in an Arabic term, which perhaps is likewise directly attached to these words, we have the sense of *Possession*, connected with the idea of *Excitement—Agitation*, &c. Mr. Richardson gives us, as the appropriate Arabic term for *Hold*, the word قبض KUBZ, which he explains by "Quickness, expedition, KEBIZ, *Taking, Seizing, CAPTURE*, "seques-

"sequestration.—Constipation.—Contraction (of the wings, &c.)
 "Agitation, compulsion, Possession." I have likewise illustrated at full length in the last article the union of these ideas of *Carping* a surface, and of *Constringing*—*Seizing*, *Confining*, &c. in a great race of words, as *AGCHO*, (*Αγχω*), &c.; and I have applied the term *Stringo*, as singularly adapted to illustrate this union, since it is acknowledged, that *Stringo* belongs to *Striga*, the Streak, Scratch—Furrow, &c.—Under the form of our Element [^]R, and [^]RD, we have seen HARRY, (Eng.) HARRIE, (Sax,) "Depopulari, "hostiliter invadere, vastare;" HERGian, "To HARROW, vastare, "spoliare, prædas Agere;" where we are directly brought to HARROW. The Saxon HERE, HERG, Exercitus, Turma, Prædators, &c.; the German HERR, the Lord or Master; HERus, (Lat.) &c.; HERD, the Keeper, and HERD, the Flock, all belong to each other; and originally denoted the HARROWERS or the HARROWED, the Drivers or the Driven, &c. &c. We cannot but see, how *h*=ERD, the Keeper, connects itself with *gu*=ARD, *w*=ARD, &c.; and thus we may conjecture, that the original idea annexed to this race of words, denoting *Security*, was derived from the same source of *Driving away*. I must again repeat, that the secondary sense only of *Security* commonly appears in the *se* words, and some of them may have been derived from terms, bearing that secondary sense, without ever having participated of the primitive idea. It is impossible however to adjust those minute points, or to separate words from each other, as distinguished by these shades of difference.

We cannot but note how HEED, HUTen, &c. (Germ.) connect themselves with HEED, and its parallels HYrdan, Custodire, &c. &c. Thus, again, we see, how the forms [^]R, [^]RD, [^]RT, [^]D, [^]T, &c. pass into each, without confusion, and how the general relation of all these forms is distinctly visible, without confounding our ideas on the peculiar relation, by which the words under each form

form are more particularly connected. I have just shewn, that **HEED**, **ACHT**, (Germ.) and **HUTEN**, (Germ.) &c. are surrounded with words expressing actions of *Excitement*, and among the terms of *Possession*, which I produced with **HEED**, &c. on a former occasion (p. 124,) as **EHT**, **ÆHT**, **Æstimatio**, **EHTE**, **Bona**, **possessiones**; **ÆHT**, **Possessio**, **Hæreditas**; **ÆHTE Man**, **Colonus**; **ÆHTE-Land**, **Terra possessionis**, &c. &c., we have the strong term of *Excitement*, **EHTan**, **Persequi**. In these words we are directly brought to the Spot, supposed in my Hypothesis, whatever may be the precise idea by which they are connected. I have suggested, that if **ÆHTE-Man** had been explained by 'Vir terram *Exercens*,' we should have seen, why **EHTan** signified "Persequi;" or, as it might have been, '*Exercere*, *Exagitare*,' &c. Here we again perceive, how the idea of *Possession* may be connected with that of *Excitement*, as attached to the action of *Stirring up the Ground*, by another turn of meaning.

But these Saxon terms **EHT**, **ÆHT**, &c. bring us to a race of words, which are most important in various Languages. Such terms as **ÆHTE**, **AHTE**, (*Habuit*), are acknowledged to belong to **AGan**, *Possidere*, of which the different forms are **ÆGan**, **ÆGnian**, (*Sax.*) **AIGan**, (*Goth.*) *Possidere*, &c. &c. To the form **ÆGN-ian**, where the *n* is an organical addition to the *G*, belongs the Saxon **ÆGN**, *Proprius*, to which the English **OWN** is attached, as the Etymologists understand. We cannot, I think, doubt, that the Greek **ECHO**, (*Εχω*), belongs to **AGan**, &c.; and the Saxon Scholars must surely agree, that **AGan**, **ÆGan**, *Possidere*, belong to **Egean**, *Occare*, whatever may be the precise idea by which they are connected. We cannot but see likewise, that **ECHO**, (*Εχω*), in the sense of "Prehendo, Prehensum teneo," connects itself with **AGCHO**, (*Αγχω*, *Constringo*, *coarcto quovis modo*), which assuredly belongs to **AGO**, (*Αγω*), 'To Draw, Drag, Drive off, away, &c. To Take, Ravish, Seize, Catch,' &c. (*Αγω*,

(*Αγω*, Accipio, aufero, rapio, abigo, &c.) In the phrase *Ep' Agkuraïs Agein*, (*Επ' Αγκυραῖς Ἀγεῖν*, In Anchoris stare,) we see how *Ago* and *Agcho*, (*Αγω*, *Αγχω*,) coincide in one of their modes of application. We have seen too, how *Ago*, (*Αγω*,) and *Ago*, (Lat.) are actually applied to Stirring up the Ground, just as *Egean*, (Sax.) and *Occo* are. We must acknowledge moreover, that such terms as *Hook*, *Hug*, &c. belong to *Agcho*, (*Αγχω*,) and I have shewn how these words refer to *Hack*, under the idea of *Hacking* up a surface. Thus then, we now understand, that all these terms *Egean*, (Sax.) *Occo*, *Hack*, *Agcho*, (*Αγχω*,) *Hook*, *Hug*, (Eng.) *Echo*, (*Εχω*,) *Ægan*, &c. (Sax.) *Hedge*, *Oikos*, (*Οικος*,) &c. *Acht*, *Heed*, *Hut*, *Huten*, &c. *Agoo*, (*Αγω*,) *Ago*, (Lat.) *Agitate*, *Ατ*, &c. &c. all belong to each other, and that they express only different modes of applying the same fundamental idea. In the Latin and Greek *Ago*, *Agoo*, (*Αγω*,) we have even the sense annexed to *Achten*, *Huik*, &c. In the phrases *Hoc AGE—All' AGE*, (*Αλλ' Ἀγε*,) we see the idea of *Excitement to Attention* or 'Minding one's business,' according to our expression, as in the German *Achtung*, *Attention*. R. Ainsworth explains *Ago* in one sense by "To Mind, or Observe.—To take care "of;" and in the next sense we have "To Endeavour," which directly brings us to the meaning of the Saxon *Hicgan*, "Niti, Conari."

We shall not wonder, that these words all belong to each other, and that different turns of the same Radical meaning should be expressed by kindred words, assuming different forms; when we know, that many of these different turns of meaning appear under the very same form, or under the same word. R. Ainsworth has annexed twenty-one different senses to the word *Ago*; and in the Vocabulary of Hederic we have five and twenty senses annexed to *Echo*, (*Εχω*,) in its three voices. Thus then, one single term, abundant in its senses, may supply us

with the different meanings which exist in different words, ultimately belonging to that term. We hence see, that one such term, or two such terms, well studied, in the details of a copious and diligent Lexicographer, might introduce us into the mysteries of an Element, and enable us to see the different turns of meaning, with which that Element is invested, as they appear in the different though kindred words of which it is composed. The Greek and Latin terms AGOO, (Αγω,) AGO and ECHO, (Εχω,) are words admirably adapted for that purpose; and I beseech the Reader to recall to his remembrance the various senses of these words, by the assistance of an ordinary Lexicon, tolerably copious, and he will find abundant materials of useful meditation.

A German term unequivocally connects the HEDGE with words denoting a *Dwelling*, &c.; but here a difficulty might present itself, which perhaps should be stated. Wachter explains HAG, placed in various articles, by "Verbale ab HAGEN, Sepire, "est vox latissimi valoris, et vi originis significat, quantum potest, "Sepimentum, et Locum Septum, qualiscunque ille sit."—"Domus, Mansio,"—"Ager, Primo Septus, postea omnis Ager." "Nemus," &c. "Vallum militare, Agger palis, et stipitibus munitus."—"Pagus," &c. The consideration of this word would lead us to think, that the original idea annexed to AG, in Ager, and Agger, was that of the *h*-AG, or Enclosure. We cannot doubt, that OIKOS, (Οικος,) HOUSE, HUT, &c. connect themselves with the HAG. As a verb, HAGEN means "Sepire, Septo circumdare, Anglosax. Hegian—Angl. To HEDGE;" and Wachter adds, "Duci potest ab HEGE, HEGGE, HECKE, quod primo fuit frutex senticosus, postea Sepes ex fruticibus senticosis, denique omnis Sepes."

This idea creates a difficulty in our arrangement. I have before suggested, that HEDGE might originally denote the Shrub, which HACKS or CUTS; and that from hence the idea of the HEDGE, the

the Enclosure, might be derived. We cannot, I think, doubt, that all these terms, denoting an *Enclosure*, belong ultimately by some process to each other; and it might be, that the names for the Enclosure were derived from the HEDGE,—the Shrub, which HACKS or Pricks, of which Enclosures were commonly made, and not from the general Elementary sense, as I have above explained it.—I have laid before the Reader all the evidence relating to this subject; and he will see, I think, in a variety of terms denoting an *Enclosure*, such evidence of the original fundamental idea, that he cannot conceive them to be derived through the medium of the HEDGE, as the Shrub which HACKS. We know however, that ideas, similar in some respects to each other, may be generated by different processes from the same fundamental notion; and thus the terms for an *Enclosure*, though under one mode of conceiving the matter, all ultimately belonging to each other, may be derived from sources somewhat different. The HEDGE therefore, the Shrub, which HACKS or Pricks, might form certain terms, denoting an *Enclosure*; and the others might belong to the more general train of ideas; but these are minute points, which we are unable to ascertain; as it is impossible to define the limits, within which each of these processes is confined. We must be content to have discovered the relation of all these words to each other, and the fundamental idea by which they are connected, which, I trust, has been most fully and unequivocally performed.

I cannot leave these words of *Possession*, without again noting the terms ÆGN, AGEN, Proprius, belonging to ÆGNian, Possidere, from which the English *Own* is derived. I have endeavoured in a former page (123,) to explain the process, by which these terms belong to each other, and the explanation is on the whole just; yet perhaps the following mode of conceiving the matter may

may assist us in deciding our opinion. The Etymologists have placed AGAINST and AGAIN in two separate articles; and under the latter term they have produced, as parallel, the German *Gegen*, which is quasi G^{\wedge} =EGEN, belonging to AGEN. Another form of G^{\wedge} =EGEN in German, is G^{\wedge} =EGEND, which my Lexicographer explains by "A Region or Tract of Land, Situation;" and which surely means the AGEN, Proprius, 'the Property of 'a person;' 'A certain Spot of Land;—*Appropriate* or *Peculiar* to 'a person;' and afterwards, 'A certain Spot of Land or Situation 'in general.' Hence is derived AGAINST, which denotes the relations of one *Situation* to another, as 'It is Placed over 'AGAINST such a spot.' The Latins express AGAINST in this sense by a term, signifying *Place, Situation*, as 'E *Regione*. 'Of or From such a *Region*;' the very term, as we see, which is adopted by my German Lexicographer in his explanation of G^{\wedge} =EGEND.

From the sense of AGAINST we directly pass to that of AGAIN; just as the Latin *Contra*, which R. Ainsworth explains in one sense, as a Preposition, by "Over AGAINST" means, as an adverb, "Mutually, Reciprocally," as the same personage explains it, or as he might have said, 'Mutually, reciprocally, 'AGAIN.' We cannot but perceive, that the *Tra*, in *Contra*, belongs to the same idea of *Situation*, as in 'In=*Tra*,' 'Ex=*Tra*;' and I have observed on a former occasion, that it is derived from *Terra*. In old English, *Owe* signifies simply "To Possess;" and I have expressed my doubts in a former page (130,) whether it belongs to the Element ^B or ^G, to *Habeo* or *Ægen*, &c., though I now conceive, on maturely weighing the matter, that it must be referred to the latter. In Scotch, as we have seen, *Awe* and *AUCHT*, &c. both signify To *Owe*, where in the latter Scotch word we have the true form. On the word OUGHT I have
nothing

nothing to add to my former observations. I have supposed, that EGG, Ovum, might belong to these words denoting *Possession*; yet it must probably be referred to the same idea as HATCH, which I conceive to be derived, as some Etymologists do, from the action of the Hen in HACKING or BREAKING the shell, in order to produce the chicken. I have justly supposed, that HOOD, HEAD, in KNIGHTHOOD, MAIDENHEAD, belong to these terms denoting *Property* (p. 127,) what a Person *Holds* or Possesses, as peculiar to himself or herself; and that HOOD, the Covering for the *Head*, is that which *Holds* or Contains. The term *Head* belongs to the Element *c-P*, as *Heafod*, *Haubith*, (Sax. Goth.) which brings us, we see, to the Latin *c-Aput*, &c. The term HOD, as the 'Coal-Hod,' is another term, signifying that which *Holds*—*Contains*. Among the words denoting *Possession*, *Acquisition*, &c.—'What a person *Holds*,' &c. which I produced in a former page (126,) were the Galic terms ADH, AGH, Felicity, good Luck,—ED, signifying "Gain, profit, advantage," as Mr. Shaw explains it; who in three other articles gives us the same term ED, as denoting "To make, receive, to handle;—Defence, Protection;—Cattle;" and again, as a verb, we find in another article, "EDim. To "To Catch, Apprehend." Here we have the sense annexed to *Carpo*, &c.; and the Celtic Scholars should consider the peculiar turn of meaning affixed to this verb, from whence they might be enabled to understand the original idea, from which these Galic terms for *Property* are derived.



Terms of *Excitement*.EHTAN—HETTAN. (Saxon,) To
Persecute.HETZEN, HETZE. (Germ.) To
Chase, A Bull Baiting.

HETE. (Sax.)

HATE—ODIUM. (Eng. Lat.)

HATIAN. (Sax.) To HEAT, and
to HATE.

HASTE, &c. (Eng. &c.)

HATAN. (Sax.) Vocare, Appel-
lare, Jubere, i. e. To *Urge* or
Enjoin any thing in a Pres-
sing manner.HEST. (Old English.) A Com-
mand.

HIGHT. (Old Eng.) Called.

WE have seen, that in Saxon, EHTAN means *Persequi*; and in this Language, HETTAN, another form of it, has the same meaning, where we have the strongest sense of *Stirring up* or *about-Routing*, &c. under the idea of Annoyance. In the same column of Lye's Dictionary, where the latter word occurs, we have HETE, *Hate*, *Odium*, which belongs, we see, unequivocally to HETTAN. The English HATE and the Latin *Odium*, *Osum*, &c. are different forms of this word. The Saxon verb HATIAN signifies at once "To HEAT, be HOT, and to HATE;" and we now see, that the sense of HEAT belongs to the idea of *Excitement*. The forms *Hate*, *Heat*, will remind us of HASTE, and its parallel terms HATER, &c, which Skinner refers to the German HASE, the Hare, another of these terms. In the same column of Skinner, where HAST is, we have 'To HATCH flax,' where we are brought to the original idea of *Stirring up* or *Scratching over* a surface. In Gothic, HATJAN is *Odisse*. The Etymologists have duly collected the parallel terms to HATE, as *Hassen*, (Germ.) *Hair*, (Fr.) *Odium*;

Odium; Αταο, (Αταω,) &c. In Gothic too, we have *HATIZON*, *Indignari*, *Odisse*; and perhaps we should imagine, that the form of the Greek ΑΤUZO, (ΑΤUζω, *Terreo*,) directly belongs to this Gothic term. *HEAT* and *Hot* occur in various Languages, as *Hete*, (Sax.) *Hitte*, (Belg.) *Heiss*, *Hitze*, (Germ.) &c. &c. &c., which the Etymologists have duly noted.

In the same column of Lye's Dictionary, where *Hatian* and *Hatjan* are found, we have *HATAN*, *HÆTAN*, "Vocare, appellare—"Jubere.—*HETE*, *Promissus*;" which seem to convey senses very remote from the train of ideas, now under discussion; yet nothing is more natural than their relation to each other. *HATAN*, *To Call—Order—Promise—Assure*, &c. means to *Stir up* or *Excite*, *Urge*, as when one person *Calls upon*, *Orders* or *Enjoins* another person to do any thing in an *Urgent—Pressing* manner. The sense of *Promise* or *Assurance* is derived from the same notion of an *Urgent—Ardent—strongly Excited—Earnest* or *Pressing* mode of action or expression, in *Promising—Assuring—Confirming* any thing. In such expressions as 'I'll give you a good drubbing, I *Promise* you;'—'You shall answer for it, I *Promise* you;' we see this sense of *Excitement*. The Latin *Promitto* is explained by R. Ainsworth in one sense by "To threaten.—*Promisi Ulto—rem.*" The words *HATAN* and its parallels, derived from this idea, afterwards signify *To Call*, &c. &c. in general, without any intensive meaning. The sense of *Calling* must of necessity be frequently connected with the idea of *Excitement*; and in many cases we cannot distinguish the one from the other. R. Ainsworth justly translates 'To *Call* up—To *Call* up Spirits—To *Call* one 'up in the morning' into Latin by terms of *Excitement* as '*Cieo—Manes Ciere,—Suscito.*' I shall shew, that the English *Call* and *Kaleo*, (Καλεω,) belong to *Keleuo*, (Κελευω, *Jubeo*, *Impero*, *Hortor*, *Invito ad aliquid agendum*;—*Peto*, *Postulo*; *permitto*, *Censeo*, *Remiges Clamore Incito*;) and if they do not, we perceive in
Keleuo,

Keleuo, (Κελευω,) itself, the union of those ideas, which I suppose to exist in HATAN.

In the words connected with *Keleuo*, (Κελευω,) we see the notion of *Excited action*, and of *Noise*, as *Kelaruzo*, (Κελαρυζω, Cum strepitu fluo;—Murmuro, strepito,) *Keloruein*, (Κελωρueiv, Vociferare, clamare,) *Keles*, (Κελης, *Celer*, Equus desultorius,) *Kello*, (Κελλω, Appello, Appellor, Pervenio in portum, Moveo, *Celeriter* curro.) We cannot help noting the same relation between *Appello*, To *Call*, and *Appello*, To Drive to Land, as between *Keleuo* and *Kello*, (Κελευω, Κελευω.) The Etymologists acknowledge, that *Appello*, To call, belongs to *Pello*, which, they say, anciently signified to Speak, “Ex Ad et Pello, ant. pro Loquor, qu. ad me Pello; “i. e. voco.” We now see, that *Appellere* and *Appellare* convey the same idea of *Driving* or *Urging*—to Land and Action.—In such phrases as “Nec avarus exactor ad diem et horam *Appellat*,” we have the original sense of the word. The phrase might have been “Nec avarus Appellator ad diem et horam *Exigit*,” or even *Appellit*; where we see, that *Appellare*, *Appellere* and *Exigere*, from *Ago*, have a similar meaning. I shall shew too, that *Voco* belongs to terms of *Excitement*, as *Vexo*, &c.; and we cannot but recollect this fact in the words *Provoco* and *Provoke*. The Latin *Cito*, “To *Call*, or summon to appear, to Cite, To Recite, to Rehearse,” means, we know, “To *Excite*, to *Stir up*, to encourage,” as R. Ainsworth explains it; and the term *Cito*, we likewise know, is peculiarly applied to *Citing* up, if I may so say, *Ex-Citing* or *Stirring up the Ground*, as in *Soli-Cito*, “To Stir, or dig up, “properly the *Ground*.” Let us mark the different turns of meaning annexed to this metaphor of *Stirring up*, as the *Ground*, and particularly the words *Recite* and *Rehearse*, where HEARSE, in *Re*=HEARSE, belongs to the HERSE, (Fr.) the *Harrow*, which *Stirs up the EARTH* for the same reason. I have already produced the term HEARK, HEARKEN, as other words, denoting

Excitement

Excitement to attention, and thus we see, how the *HEARSE*, in *re-HEARSE* and *HARSH*, belong to each other. I have likewise shewn, that *HEARSE*, the Carriage for conveying the Dead, is derived from the same idea of *Stirring up*—*Scratching up* or *upon*—*Grating* upon the Ground, with a *Grating*—*HARSH* Noise; and thus we see, how every thing coincides in the same train of ideas. Before I please the words which I have above noted, I must observe, that the terms: *Keleuo*, *Kaleo*, (*Καλεώ*, *Καλέω*,) *Call*, &c. belong to such words as *sKallo*, *sKalleuo*, (*Σκαλλω*, *Fodio*, *Sarculo* circumcirca *sarnio*, &c. *Σκαλλω*, *Fodio*,) *sCale*, (Eng.) which signify to *Stir up* the *Solum*, or *Soil*. In *Koni-Salos*, (*Κονισαλος*, *Pulvis motus*,) we have the *SAL* applied to its original purpose.

To the terms *Hatan*, *Hatan*, *Vocare*, &c. we must refer the words *Hear*, *Called*, and *Hear*, *ba-Hear*, a Command. The term *Hear*, we know, is retained in modern Poetry, and we all remember it in *Shakspeare*—

"This Child of Rancy, that Armado *Hear*."

We know, that *Hear* is likewise a term familiar to our ancient Poets; as *Refusing* her grand *Hases*, *Hides*, (*Tempest*.) The succeeding word to *Hear*, *sibi*, *Judius*, is *HEARING*, which, in *Chaucer*, means *Ludibrium*, *Irisio*, where we have the same metaphor as in *HOLY*, *Husce*, (*Sax.*) In the phrase *HEAR-Y-Tity*! we have the same sound as in *Hear*; and the same meaning of something in a *Stirred up*—*Raised up*—*Agitated* State, at which we express our Surprise. *Houty-Toity* is another form of this phrase. It is curious to remark, how words continue to preserve their original meaning, as well by their own force, as by the process of the Associating principle. The word *Hear*, though used simply for *Called*, still connects itself with the train of ideas to which it originally belonged, though by a mode of application very different. Thus in modern Poetry, as in the passage

of Shakspeare, **HIGHT**, Called, is applied on **HIGHTY-Tity** occasions, if I may so express it, or to **HIGHTY-Tity** Characters. This is extremely curious, and well worthy of our attention. We mark, how **HIGHT**, Called, coincides in form with **HIGH**, **HEIGHT**, to which, as we now see, it belongs. Lye, in Junius, has **HIGHT**, **HAITE**, **HAT**, &c. which he explains by "Vocatus, Nominatus, "Promissus;" and which he refers to the Saxon *Hatan*, the German *Heizen*, or, as it is now written, *Heissen*, the Belgic *Heeten*, the Islandic *Heita*, and the Gothic *Haitan*. In Scotch, as I have before shewn, **HECHT** means "To call, name, to "Promise, to Engage.—To Offer, Proffer.—To Command;—**HAT**, "Called," &c.; and Dr. Jamieson duly understands the race of words to which they belong; though, like other Etymologists, he sees nothing of the original idea. In the same column of my German Dictionary, where *Heissen*, "To Bid; Call," &c. is, we have, under the same form, *Heiss*, Hot; and I see likewise *Heischen*, To Ask, which is parallel to *Aiteo*, (*Aiteo*;) and other words, produced in a former page, which contain, as I conceive, precisely the same metaphor as *Solicit*, from *Solum* and *Cito*, To Stir up the Ground, and *Heisch*; *Hoarse*; which, according to my hypothesis, is derived from the idea of *Stirring up*—*Scratching* upon, or *Grating* upon a Surface. In German too, *HETZEN* means 'To Chase,' and *HETZE*, 'A Bull or Bear-baiting;' and here we are brought to the form of the German *HITZE*, *Heat*. In the same column I find *HEITER*, "Serene, clear, fair," belonging, as I imagine, to *ÆTHER*, *AITHER*, *AITHRA*, (*Aithra*, *Aer*, *Aëra*, *Aeria* *serenitas*;) which are surely derived from the idea of *Excitement* or *Agitation* in the *Air*. The sense of the German *HEITER* likewise appears when it is applied to a person being, as we express it, in **HIGH** spirits—'Ich bin *HEITER*—in a **HIGHTY-Tity** 'state'—as we might say. We have seen, that in Saxon **HHT-ful** means "Gaudii plenus."

Terms

Terms originally relating to
the idea of *Stirring up*, *Rais-*
ing up, &c.

HIGH, HOCH, HOUGH, &c. (Eng.
Germ. Belg. &c.) what is
Raised up, &c.

HOCH-TIDE, &c. (old Eng.) the
High Tide, the Festival.

HOIST—HAÜSSER, (Eng. Fr.)
To Raise up.

OUT, EX, &c. (Eng. Lat. Gr.)

To Stir or Cast up, away,
&c.

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AEXO—AUXO, AUGEO. (Greek,  
Lat.) To Raise up, Advance,  
Increase.

AUCTOR—AUTHOR. (Lat. Eng.)  
The Raiser up—The Person  
from whom any thing takes  
its *Rise*; The Founder, &c.

AUKAN — EACAN — EKE, &c.  
(Goth. Sax. English,) To in-  
crease, grow, &c.

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We have seen, that the term HIGH belongs to this race of words, signifying to *Stir up*—*Raise up*, &c. and that it connects itself with the Saxon HIGAN, HIGIAN, To *Hie*, “Tendere, festinare, Contendere, niti,” &c., and ultimately with *Hoe*, HOUGH, To *Rout up*, or *Stir up* the Ground. In HOUGH and HIGH, though the Radical Consonant is not heard in the sound, it is preserved in the form. The Etymologists have produced the parallel terms to HIGH, where we shall see, that the Radical Consonant is sometimes lost in the form likewise, as *Heah*, *Hiest*, (Sax.), *Hauhs*, (Goth.) *Ho*, *Hoo*, *Hough*, (Belg.) *Hau*, (Run.) *Hey*, (Dan.) *Hoch*, (Germ.) &c. Skinner refers these words to the French *Haut*, formerly written *Hault*, which he derives from the Latin *Altus*; and Junius records the Welsh *Ucho*, *Supra*; *Uchel*, *Altus*. The form, which the French *Haut* originally had of *Hault*, seems to class it with the
Latin

Latin *Altus*; and if it belongs to this, Latin term, it has no connexion with the words before us. If the French *Hausser* belongs to *Haut*, and if *Haut* is derived from *Altus*, these terms, which appear so similar to *HIGH*, are excluded from all relation to it. Menage has not inserted *Haut* in his Dictionary, imagining, as it should seem, that the word was of too obvious a derivation to require any illustration. Wachter however refers *Haut* to these Teutonic terms; yet there are considerable difficulties on the subject. The term *HAUSSER* appears however to belong to our Element ^S. In Welsh, *UCH* is "Upper, HIGHER, above;" and *UCHEL*, HIGH, &c. The *Uchel* would seem to belong to the Greek *ὑψος*, as the Welsh Lexicographers imagine; if the simpler state *UCH* did not exist, which should probably be referred to *HIGH*, &c. An adjacent word in the Welsh Dictionary of Mr. Richards, is *Uchenaid*, "a sigh, a groan;" and in the next column we have *Udo*, "To howl as a Dog doth," where we might remark, that perhaps these terms belong to the race of words attached to our Element denoting *Noise*. Again, I find *Ubb*, Lord; which is perhaps a different form of *UCH*. I find likewise another adjacent term, *Ucher*, the Evening; but whence that is derived, I am unable to explain. I shall not attempt to produce the various forms under which *HIGH* appears in Gothic and Saxon, as the Gothic *Hauh*, *Havengun*, *Exaltare*, *Glorificare*; *Hauhitha*, Honor, gloria, *Altitude*, to which probably belongs the Gothic term in the succeeding column of Lye's Dictionary, *HAZEins*, Laus; the Saxon *Hea*, *Heah*, *HEAG*, *Altus*, &c. &c.

Skinner produces, under *HIGH*, the combination *Heah-Tide*, (Sax.) *Hoch-Zeit*, (Germ.) *Hoy Tid*, (Dan.) "Dies Festus, "Nuptie, q. d. A HIGH Time." *HEAH-Tide* corresponds with our combination *HIGH Tides*, which agrees in sense with *HIGH Days* and *Holidays*. Lye explains *Heah-Tid*, by "Solennæ Tempus." *HEAG-Tid*. Germ. *Hoch*. Et inde forsan nostratium:

"Hock,

"Hock-Tide; Festivam Solennitatem significans." Hock-Tide is certainly the Hock-Zeit, or High Tide, the High Time, or Festival, as Skinner duly perceives. Zeit and Tide are only different forms of each other, as the Etymologists understand. Though Lye has justly seen the relation between these words Hock, &c. in his Saxon Dictionary, yet in his Edition of Janius, after enumerating the derivation given by Skinner of Hock-Tide, or, as it sometimes appears, Hock-Day, he adds, "Mihi magis 'arridet deducere, ab Isl. Hogg; Cædes, occisio, et Deg. A. S. 'Dag, Dies, q. d. Cædis et Occisionis Dies.'" The Islandic Hock belongs to Hock. Hock Tide perpetually occurs in our ancient Writers. In the Poems attributed to Rowley, we find allusions to the Hock Tide Games:

"As when two bulles, destyned for Hock-tide fyghte."
(Battle of Hastings, No. I. v. 25.)

"The Hocktyde Games," says Dean Milles, "are alluded to more than once, as affording a variety of diversion. Here bulls are baited. At v. 348. Mastiff Dogs are set to fight. In the second poem, v. 576, Cornish wrestlers; and v. 412, the nappy ale at these games is made the subject of the poet's praise." Dean Milles then repeats the ordinary story, from which the derivation of Lye is taken, that "this festival is known to have been originally instituted in commemoration of Ethelred's slaughter of the Danes all over England." It is certainly well known, that a Festival was instituted to commemorate the slaughter of the Danes, and that it was called Hock Tide, or a Festival, but for no other reason, than because all Festivals were so called. It might however be called the Hock Tide, or 'The Festival,' by way of eminence. In German, Hock-Zeit is particularly applied to the 'Marriage-Festival,' and is therefore explained in the German Lexicons by "A Wedding, Bridal, 'Marriage Feast.'" When the Hocktide or Festival of the
Massacre

Massacre of the Danes was celebrated, plays were sometimes performed on that subject. Dr. Percy observes, that one instance occurs of an *Historical Play*, "which was perhaps as early as any "mystery on a religious subject;" and that "This was the old "Coventry Play of Hock-Tuesday, founded on the story of the "Massacre of the Danes, as it happened on St. Brice's Night, "Nov. 13, 1002." (*Percy's Reliques*, Vol. i. p. 141.)

In Scotch, HOGMANAY means the last day of the year; and among other derivations of this term, some have thought it "allied "to Scand. *Hoeg-Tid*, a term applied to Christmas and various other "Festivals of the Church." (*Jamieson sub voce.*) The Hogmanay, however, has certainly a curious resemblance to the French cry used at the same period of the year, during the *Fête de Fous*, which was "AU QUI MENEZ, tiri liri, mainte du blanc et point du "bis." The Beggars, who made this cry, were called, as it is said, "Bachelettes, Guisards; and their chief Rollet Follet." The writer, quoted by Dr. Jamieson, under this term, has the following observation: "The resemblance of the above cry to "our HOGMENAY, Trololay, Give us your white bread, and none of "your grey; and the name of Guisards, given to our Bacchanals, "are remarkable circumstances; and our former connexions with "France render it not improbable, that these festivities were "taken from thence; and this seems to be confirmed by our "name of *Daft days*, which is nearly a translation of *Fêtes de "Fous*." If the Critic has detailed the customs of his Country with precision, there can be no doubt respecting the coincidence of these cries; and but little, I think, that HOGMANE is a corruption of AU QUI MENEZ.

We shall now understand, that the 'HEY-Day of the Blood—of 'Life,' &c. is the HIGH Day, or *Festival* period, of the Frame and of Life, when we are in HIGH vigour and *Spirits*; and inclined to mirth—glee and *Festivity*.

" At

"At your age

"The HEY-Day in the blood is tame, it's humble,

"And waits upon the judgment." (Hamlet, A. III. S. 4.)

Mr. Steevens produces the following passage from an old Play,

"Must

"The HEY-Day of your luxury be fed

"Up to a surfeit?"

The Interjection HEY-Day is acknowledged by Skinner to be "q. d. HIGH-Day, O Festum diem (i. e.) Lætum et Fælicem!" This interjection is sometimes used to express surprize at merriment somewhat ill-timed, and disorderly, as 'HEY-Day! What 'is all this Noise for?' That is, 'What is the meaning of all this 'Festival merriment, when there is no Festival?'—or, 'What 'Festival or HEY-Day are you celebrating?'—HIGH is used, as it is in the above phrases, when we talk of 'People being at HIGH 'romps;' where we see fully the idea of *Excitement*, *Com-motion*.

The Greek AETOS, (*ἄετος*, Aquila, Fastigium ædificiorum, quod et *ἄετορα*,) means the HIGH soaring animal, and the HEIGHT. Perhaps the names of Mountains, belonging to our Element, as IDA, &c. are derived from this idea. It is certain that we must seek for the origin of many Phrygian terms in the Teutonic Dialects. (*Wachter's Præfat.* p. 23.) Wachter derives *Pergamus* from the German *Bergham* or *Bergheim*, 'Montana Mansio.' In German, *Berg* not only means a *Mountain*, but it signifies likewise, 'The Secured Spot.'—"Tuta receptacula;" and to this sense belong our terms *Burgh*, *Borough*; which, as we know, are familiar additions to the names of Towns, *EdinBURGH*, &c. These words belong to *Bury*, (Eng.) *Bergen*, (Ger.) &c.; and they expressed originally the action of digging *Hollows* in the Ground, and casting up the mould in *Heaps*,—*Tumuli*, or *BERGS*, if I may so say. The *Ham*, or *Heim* in the compound *Berg-Ham*

Berg-Ham belongs to *Home*,—*Ham*, &c.: It is likewise a familiar addition to the names of Towns and Villages, as *Notting-HAM*, &c., and the spot, on which I am writing these discussions, *Harding-HAM*, &c. &c. Thus, then, the AM, in *Perg-AM-us* and *Harding-hAM* has precisely the same meaning. Hence we see, how distant ages and places become, as it were, connected with each other by the mediation of kindred Languages, which are found to have been thus spread over the face of the Earth. I have shewn, that *Home*, *Ham*, &c. belong to names for the Ground, as *Humus*, &c. (p. 282,) and I shall prove in a future Volume, that the Element PRG denotes, through a wide compass of Language, the same as it does in *Burgh*, *Borough*, &c. Hence we have the Greek *Purgos*, (Πυργος); and in the Slavonic Dialect we have such combinations as *Peters-BURGH*, &c. In English, the compound *Bergham* appears as a name, which has been illustrated by a Pedigree from the pen of the unfortunate Chatterton. Whatever errors — interpolations — inventions, &c. may exist in this extraordinary piece; I am unable to conceive by what process of the understanding it can be imagined, that the whole of it is an absolute Forgery.

In the same column of Hederic's Vocabulary, where *AETAS*, (*Aetas*), is found, we have *AZA*, (*Aza*, *Fuligo*), which brings us probably to the original Spot, under the idea of the *Dirt* of the EARTH, *ERZ*, &c. &c. In the same and preceding column we have *AERTAA*, *AERTAZO*, *AERETHA*, (*Aerāu*, *Aerāza*, *Tollo*, *Attollo*, *Elevo*, *Aspōu*, *Tollo*), where we are directly brought to the idea of *Stirring up* or *Raising up* the EARTH, or Ground. I shall shew, that *Tolla* belongs to *Till* and *Tellus*, under the same idea. These words *AERETHA*, &c. (*Aspōu*, *Tollo*), are justly referred by the Lexicographers to *AETRO*, (*Aspo*, *Tollo*), which belongs to the form ^R. These terms will shew us, how the forms ^R, ^RT, ^T, are connected with each other. I see in the same column of my
Greek

Greek Vocabulary with *Aētos*, (*Αἶτος*), the terms *Aēsai*, (*Spirasse*, ab *Aēw*, *Spiro*), *AESI=maina*, (*Αἰσιμαίνα*, ut *θαλασσα*, *Mare*, *ventis agitatum*, *inquietum*; ex *Aw*, et *Μαίνομαι*, *furo*), *AESI=phron*, (*Αἰσιφρων*, *Ventusus*, *levis*; ex *Aw*, *Flo*, et *φρων*.) The *Aēs* in these terms contains, we see, the same idea, as the race of words now before us; and thus the Radical form of *Ad*, (*Aw*, *Spiro*), should probably be conceived to exist in *Aēsō*, (*Αἰσω*), to which the sense of a Future time has been accidentally annexed.

The English *HOISE* or *HOIST*, To Elevate, has been derived by some from the French *Hausser*, and from the Saxon *Heahsian*, *Elevare*, and *Heah*, *Altus*. It surely belongs to the French term; and if that be the fact, we shall be of opinion, that *Hausser* is not attached to *Haut*, if *Haut* be derived from *Altus*. The nautical term *HAWSES*, from which the name *HAUSER Trunnion* is derived, has been referred by the Etymologists to *Hausser*. Junius, under *HOISE up the Sail*, produces the French *Hisser*, the Italian *Issare*, and the Belgic *Hüsen*; and he reminds us of the Danish *Hoi*, *Altus*.—The preceding term to *Hoise*, in Skinner, is *HOIDEN*; which I have referred likewise to the idea of *Excitement*, and which we may express by the colloquial phrase, the *HOITY Tqity Girl*.—We use *HIGH* in a similar sense, when we talk of a Girl in *HIGH Romps*. The term *HAUGHTY*, as it should seem, connects itself with *HIGH*, as some observe; yet here we are reminded of *Haut*, *Hautain*, *Hault*, *Haultain*, and *Altus*. In these coincidences we know not what to decide. The old English word *Houton* is derived directly from *Hautain*, *Lofty*. It occurs in the Poems attributed to Rowley:

“*HOUTON* dyd make the Mountaine big their might.”

(*English Metamorphosis*, v. 93.)

Chatterton explains *HOUTON* by *Hollow*; on which Dean Milles observes: “Chatterton misinterprets the word *HOUTON*; it does not mean *Hollow*, nor could that circumstance be any alleviation

“ to the fate of Elstrid and Sabrina ; but HAUTEN is explained in
 “ the Prompt. Parv. by *Exalto*, and is used in this sense by Peter
 “ Langtoft; and HAUTAIN, in old French, signifies *Proud* or
 “ *Lofty*. The size and height of the mountain are mentioned as
 “ an exertion of might by the Gods, to add dignity to their
 “ fate ; and with the same idea, the poet has chosen the highest
 “ hill in Wales for the monument of the giant. In this sense, we
 “ may also understand that line in Robert Canning’s Epitaph :

“ ‘ HOUTON are wordes for to tell his doe.’

“ It required *Lofty* not *Hollow*, words to celebrate his praise.”
 I believe HOUTON means here *Idly Swelling*.

I have suggested on a former occasion (p. 446,) that OUT, with its parallel terms Ex, (Lat.) Eks, (Eξ,) &c. may belong to the idea of *Stirring up* or OUT the Ground ; though I have produced in that place, and in a preceding page (210,) other modes of conceiving the matter.—I refer the word to the same spot, under all these ideas ; and I doubt only, whether Ex should be referred to the Ground, under the idea of *Stability*, or under that of *Excitement*. This perhaps may be regarded as an idle minuteness, which is unworthy of any enquiry. I must however observe, what I have frequently remarked, that the idea of *Excitement* seems most prevalent in the formation of words, and such I finally imagine to be the origin of these terms. In Saxon, *Utian* means, as Lye explains it, “ To OUT, Expellere, Ejicere, Extinguere ;” and our Lexicographer then produces a long list of words, compounded of UT, corresponding with our preposition OUT, and other terms. If the verb contains the original idea, the term belongs to an action of *Excitement* or Violence. In our phrase ‘ To HOUT a person,’ we seem to have the sense of ‘ To OUT a person ;’ and HOUT brings us to the French *Oter*. The Etymologists produce the parallel terms to OUT in different Languages, as the Gothic *Ut, Uta*, the Saxon *Ut, Utan, Ute, Foras, Utian,*

Utian, Extinguere; the Belgic *Uit*, *Uyt*, *Wt*, the German *Aus*, *Aussen*, the Danish *Ud*, the Islandic and Runic *Ut*, &c. I shall not attempt to produce the different forms in Saxon and Gothic, under which *OUT* appears, as *Us*, (Gothic,) &c. &c., nor the various compounds of *OUT* in English, to some of which, Skinner and Junius have allotted distinct Articles, as *OUT-Landish*, *OUT-Law*.

In the same column, where these words occur, I find in Junius, *Outragen*, Desciscere, Degenerare; as a term in Chaucer, and *Outrage*, which we should directly refer without scruple to the English *OUT*, &c. The Etymologists, however, justly refer us to the French *Outrage*, which is sometimes written *Oultrage*, and the Italian *Oltraggio*, which bring us to the Latin *Ultra*, a term of similar meaning to *OUT*, though belonging to a different Element. When these coincidences take place, we find some embarrassment in deciding on the question. The French *Outre* and *Outrer* exhibit likewise the form and sense of *OUT*; but in old French, these words are written *Oultre*, and *Oultrer*, and belong to *Oultrager*, &c. The Saxon *Utan* not only signifies "Extra," but it is explained by Lye as a "*Verbum Hortantis, Age, Agedum, Agite*;" where we have precisely the sense which I have affixed to *UT* or *OUT*, that of *Stirring up—Exciting*, &c.

In my German Lexicon, the succeeding article to *Aus*, *OUT*, contains a compound of this word, where it is actually applied to *Stirring up the Ground*; "*Aus-Ackern*, To plough up, break up the "Ground." Here the *Aus* and the *Ack*, in the term *Ackern*, have the same meaning; and I have shewn, that *HACK*, *HOUGH*, (Eng.) *HACKen*, (Germ.) &c. &c. &c., are to be referred to the same spot. — Wachter has given the original idea of *Aus*, when he explains it in one of its modes of application by "*Funditus, Radicitus. Inde Austilgen, Exscindere; Ausrotten, Exterminare; Ausjätten, Eruncare*;" where we see, that the
Latin

Latin *Ex* still corresponds with *Aus*. This sense of *Excitement* is perpetually visible in the Latin *Ex*, as in the very explanatory term, which I have found it expedient so often to repeat, *Excitement*, *Excito*. In the words, which are directly adjacent to *Ex* in our Latin Vocabularies, we have its genuine idea, as in *Ex-Acerbo*, To *Ex-Asperate*; *Ex-Actus*, Driven OUT; *Ex-Acuo*, To Sharpen; *Ex-Agito*, To *Ex-Agitate*, &c., To Drive OUT or *Ab-OUT*, &c. &c. I have shewn, that *Agō*, *Agito*, *Acuo*, and *Acerbo*, belong to the metaphorical application of the action expressed by *Occo*; and thus we see, how the *Ag*, *Ac*, *Ex*, and *Oc* convey the same fundamental idea. We know moreover, that the Greek *Ex*, (*Εξ*), has the same mode of application in such compounds as *Ex-Ago*, (*Εξαγω*, *Incito*, *Impello*), and *Ex-Otheo*, (*Εξωθew*, *Expello*), To HIT or Drive on, away, OUT; where again the *Ag* and the *Oth* belong to the same race, as in the French *Oter*, *Oster*, and the English *Houst*, &c. "To OUT."

We all know likewise, that in English, *Ut* is another form of OUT, as *Utmost*, *Utter*. In Saxon, *UTER* is "OUTER," "UTTER, *Exterior*;" as Lye explains it. To *UTTER*, *Eloqui*, is 'To OUT, to produce or bring any thing OUT.' *Utterance* or *Outrance*, in old English and in Scotch, is a term expressive of the most violent action. Dr. Jamieson explains *UTTERANCE* in one sense by "*Extremity*, as respecting distress, or implying the "idea of Destruction;" where let us again mark the kindred term *Ex*, in the explanatory term *Extremity*. We all remember in *Macbeth*,

"Rather than so, come fate into the list,
"And champion me to the UTTERANCE."

Dr. Warburton observes, that *Utterance* is a Scotch word for *Oultrance*. Here again the form *Oult* seems to create difficulty. The succeeding word to *Outrance* in Dr. Jamieson's Dictionary, is *OUT-Red*, which means "To Disentangle, to extricate.—Rubbish,

" what

"what is cleared out;" where we have unequivocally the form **OUT**, and are brought to the idea, supposed in my hypothesis. To **OUT-Red**, belongs our name **OUT-REDE**; as **OUT-Ram** belongs probably to **OUT-Room**, To make clear Room, **Aus-Raumen**, (Germ.) To Remove, &c.

In Lye's Dictionary, I find adjacent to **Utian**, "To Out, **Ex-pellere**," &c. the term **UTHian**, "**Permittere**, concedere, dare, "**dedere**;" which means "To **OUT**," as it were, 'To afford 'an **OUT-let**,' just as **Ex=Esti**, and **Ex-on**, have the same meaning from the same idea; (**Εἴεστι**, "**Licet**. **Hinc Εἴον**, cum "**liceat**. **Tota dictio hæc est**, **Εκπόδων ἐστι**, via aperta est, obstant "**tibus amotis**."') I shall shew in a future Volume, that **Licet** belongs to **Locus**, Room or **Place**, to do any thing in. I suspect, that **EASO**, (**Εἶσω**, **Eaw**, Sino, &c. **valere jubere**,) **ΕΛΤΕΟΝ**, (**ΕΛΤΕΟΝ**, **Renunciandum est**, **valedicendum est**,) belong to **Eks**, &c. (**Εξ**;) under the same idea. In Shakspeare, **UTIS** is used for a violent breaking **OUT** of Mirth—An **OUTcry**, uproar, "By the Mass, here "**will** be old **UTIS**: It will be an excellent stratagem." (*Second Part of Henry IV. Act II: S. 4.*) In Chaucer we have **OUTHEES**, and in barbarous Latin **Hutesium**. We here see, how the terms for **Noise**, **Hoot**, &c. connect themselves with the idea expressed by **OUT-UTTER**, &c.

I have supposed on a former occasion (p. 269,) that **Hostis**, which meant originally a *Stranger*, was derived from the idea of the **Person** admitted to the *House*. I must now suggest to the **Reader**, that it probably belongs to these terms of violence, **HIT-OTHEO**, (**ὀθεω**,) To Drive **OUT**, &c. If this should be the case, we shall see, that **HOSTIA**, the Victim, is the **HIT** or Stricken down animal. Let us mark the **Ict** and **Ic**, in **v-Ictim**, **v-Ictima**, **v-Icit**, which must be referred to **Ico**, &c. To **HOSTIA**, belongs the **Host**, the **HOSTIE**, "the consecrated wafer, representing the "**body** of Christ,—the great Sacrifice or *Victim* for the sins of "**Mankind**,"

“Mankind,” as was before observed. The *Hostage*, *Otage*, &c. may mean the person Driven or Carried off by Violence, as a Security. The sense, which I have given of *Hostis*, precisely coincides with that of *Hostio*, the verb, which actually signifies “To Drive off—away—OUT,” &c. as in Pacuvius.

“Nisi coerceo protervitatem atque *Hostio* ferociam.”

As a substantive, *Hostorium* means “Lignum, quo modius æquat;” or, as R. Ainsworth explains it, “The Stritchel, or Strickle, to Strike the bushel, or other measure of corn, over;” which means the instrument which Hits or Strikes off—over, or OUT the abundant corn. *Hostio* is explained by “To recompense, or requite, to return like for like;” which means to repel injury for injury—to give *Tit* for *Tat*, that is, blow for blow, or to give a person a *Rowland* for his *Oliver*. I have justly however seen, on a former occasion (p. 269,) that *Hostis* ultimately belongs to the HOUSE, though I did not arrange, as I now imagine, the precise mode by which they are connected. In this part of my discussion, I have endeavoured to shew, that the HOUSE, &c. the Spot of Security—Defence is derived from the same idea as the Latin *Defendo*, which Robert Ainsworth actually explains in the first sense by “To Strike or Keep off, OUT or “away.” Thus we see, that the HOUSE, &c. the *Hostis*, and the *Hostorium*, remote as they seem in sense from each other, convey the same fundamental idea, and are all comprehended in this short explanation of the Latin word, as denoting ‘The object which ‘Keeps off, OUT’—‘The person whom you Keep off, Drive off, or ‘OUT,’ and ‘The instrument which *Strikes* off, or OUT.’

I have been much embarrassed (p. 218,) in endeavouring to discover the origin of the English OATH, with its parallels; but I now finally imagine, that it must be referred to the train of ideas here unfolded, and that it means ‘To Drive OUT or away,’ by *Cursing*, *Banning*. I have supposed, that ORKOS, (Ορκος,) belongs to
to

to a similar idea; and I have observed, that in the term *Ex-Orcise*, we see the violent "action of *Driving Out* or away by strong "adjurations." Let us note the explanatory terms *Ex* and *Out* there adopted, which convey, as I imagine, the original idea expressed by *OATH*, &c. Wachter has brought us to this notion under *EID*, *Juramentum*; when he says "*Græcis Αται sunt Diræ, quibus cum se devovere quondam cogeantur jurantes, hinc Junius EID Execrationem interpretatur.*" In the Greek *ΑΤΕ, ΑΤΑΟ*, (*ΑΤη, Damnum, Αται, Lædo, noceo, noxam seu damnum infero,*) we see the true idea, and they should be considered perhaps as directly belonging to *OATH*, *EID*, *ΑΤΗ*, (*Sax.*) &c. The preceding word in Wachter is *EID*, *Jus, fas*; which he derives from the Saxon *Æ*, *Lex*; and he inveighs moreover against another *Etymologist*, who refers it to *EID*, *Juramentum*, by observing, "*Sed quo pacto ex Jure fiat Juramentum, nec ego intelligo, nec ipse forsitan intellexit.*" If the original meaning of *EID*, *Juramentum*, is *Damnum*; the sense of *EID*, *Jus*, is that of *Condemnatio*. We see how *Jus*, *Juris*, and *Juramentum*, belong to each other. From *Damno* is derived, we know, our vulgar term of swearing. The term *Curse* is acknowledged to belong to words expressing Violence, as *Ban* is to *Bannish*. But a term which belongs, as we shall all agree, to the Gothic *AITHS*, *Juramentum*, will decide on the truth of my hypothesis. This term is the Gothic verb *AITHan*, which Lye actually explains by "*Eliminare, Exterminare.*"—To Drive Out. In the same column with *AITHan*, we have *AIRTHA*, *Terra*; where we are brought to the Spot supposed in my hypothesis.

To *Out*, *Ex*, &c. belong, as I have before observed (p. 210,) *Issue*, *Issir*, *Uscire*, (*Eng. Fr. Ital.*) signifying *Exire*; and I have not failed to discover, though darkly, that they are related to *High* and *Hoist*, To *Raise up*. In Scotch, *To Usche* means "*To Issue, To go Out,*" as Dr. Jamieson explains it; and the succeeding

succeeding word in this writer's Dictionary is "To USHE, To "clear;" that is, 'To clear OUT.' To Issir, the French seem justly to have referred their term HUIS, to which USHER, originally denoting the *Door-Keeper*, belongs. To HUIS we surely must refer *Ostium*, and from this we directly pass to Os, Oris, the Extremity or OUTside of any thing; the part OUT of which things ISSUE or proceed. In OR-is we see the form ^R; and this brings us to Or-Ior, which I imagine to correspond with ^R-Ear, &c. where the ^R is doubled. The OR, in ORior, ORigo, ORDior, Ordo, Order, &c. assuredly belong to each other; and here we see, how we pass into the form ^RD, as ORD-ior, ORD-o, &c., and how the race of words is generated, which I have before produced (p. 138.) In these words we see only the idea of the *Base* or *Foundation*; yet I shew, that the OR, in ORior, belongs to ORO, (Opw, Excito,) AROO, (Aqow,) ARO, (Lat.) EAR, (Eng.) To Stir or Raise the ERA, (Eqa.)*

In

* I produced on a former occasion some terms in Hebrew, which appeared to be more directly connected with these words Ex, ISSUE, &c. and which I referred to the idea of *Stability*, as of objects *Raised* or *Established* on a Base, or Foundation. It is true, that the sense of *Stability*, as of something Set or Fixed upon a Base, is oftentimes the prevailing idea; yet that, I now imagine, is but the Secondary notion. In my former interpretation, though I frequently used the terms *Raised* and *Erected*, I did not fully understand, that my attention was to be particularly directed to the idea conveyed by these explanatory words, and that an action of *Excitement* supplied the fundamental notion. I shall again place under the view of the Hebrew Scholar, some of the terms, which I have before produced, with a different vein of illustration; and I must then leave him to decide on the merits of the question. Mr. Parkhurst interprets נָצַח IZA, by "To come or go forth "or OUT in almost any manner;" and יָצַק IZK, signifies, as he explains it, "To pour, "pour OUT, liquids, &c.—To pour OUT, as melted metals, to fuse, found, cast, Fundere." We here see, in Fuse, Fundere, the idea of *Dispersion*, *Agitation*, &c.; but in Found, if it belongs to Fundare, we pass into the idea of the Base or Foundation. This example of Fundere and Fundare, Ex Fundo Eruere, vel Super Fundum Spargere, et in Fundo vel Super Fundum Ponere, will shew us how intimately and, in some cases, almost indissolubly, two ideas are connected, apparently most remote from each other; namely, that

of

• In the collection of words, denoting what is *Set—Established*, as on a *Base* or *Foundation* (p. 165,) I produced the Greek term *Istemi*,

of *Agitation—Dispersion*, &c., and that of *Stability* and *Firmness*, as of objects Established on a *Base* or *Foundation*.—The succeeding word, in Mr. Parkhurst, to יצק is יצר IZR, “To form, fashion, shape, model to a particular form;” and they seem to belong to each other, just as *Molten*, *Melt*, belong to *Mould*, which, we see, directly connects itself with the *Mould* of the Earth. In the same opening of Mr. Parkhurst’s Lexicon we have יצת IZT, יק IKD, “To burn,” and יקר IKR, “To be bright;” where we see the idea of *Agitation*, &c.—יק IKH, “To obey readily and cheerfully;” which Mr. Parkhurst refers to *Eiko*, Εἰκο, “To yield, obey,” as he explains it. I shall shew, that Εἰκο, (Εἰκο,) w=EAK, &c. belong to each other, under the idea of the substance easily *Agitated* or *Stirred about*, the *Soft-Yielding* substance, as we express it. Let us mark the term *Yield*, which not only agrees with the sense of יק To obey, but with that of יצק To pour forth, or OUT, as ‘To Yield fruit.’ N. Bailey explains *Yielding*, by “Which Yields, Brings forth, gives up, submissive, complaisant, pliant.” The succeeding term to this Hebrew word is יק IKH, “To strain, stretch, distend;” which means ‘To Stretch OUT;’ and the next word is יק IKZ, “To Awake,” &c. where we have the idea of *Exciting* and *Stirring up*, &c. Another adjacent term is יק ISK, “To Lay, Set, or Spread, as a ‘snare or toil,’ as Mr. Parkhurst explains it; where I formerly thought, that the original idea was to be found in the explanatory terms ‘Lay, Set,’ but I now think, that it exists in the term *Spread*. In the same column with יק IZK, “To pour OUT,” we have יק IZG, “To place, set or leave in a certain situation or condition;” but whether this term signifies To *Spread*, &c. or belongs to the Element ZG, I must leave the Hebrew Scholars to decide.

In Hebrew, ידן HDH, means “To send, thrust, dart forth,” which Mr. Parkhurst has justly referred to ידן IDH, “To cast, cast forth, cast OUT,” where we see the true idea. This latter word means the *Hand*, either as denoting the member which *Casts*, ab-OUT, &c., or the part thrust OUT from the body, as Mr. Parkhurst supposes. ידן IDH means “A side, border, extremity;” as signifying the OUT-side, as we express it, ידן IDH likewise “An Extensive country;” where we see from the very explanatory word of Mr. Parkhurst Ex-tensive, its original idea of a Country Stretching OUT. The word means more over, according to the same writer, “A trophy or monument of victory, probably because made in the shape of a large hand (the emblem of power,) erected on a pillar.” The idea of the word is that probably of something *Erected—Raised*, or Standing up or OUT. The same word means “To put or hold forward or forth, either by the voice, or some overt act, to profess, confess openly and freely, whether as an object of praise or worship;” to which Mr. Parkhurst refers *Udo*, *Ado*, *Acido*, (יִדּוֹ, אִדּוֹ, אִידּוֹ, Cano.) The Hebrew word means ‘To bring forth or OUT, Ex-promere, Ex-primere, To Ex-press or To UTTER any thing.’ I have seen on a former occasion, that this Hebrew term belongs to UUT and UTTER (p. 212,) yet I have not duly understood the

Istemi, (ἰστημι, Colloco, Statuo,) and it is certain, that no term in many of its applications, conveys more strongly the sense of *Stability*. Yet I could not avoid seeing (p. 187,) that the opposite sense of *Routing Out* was sometimes conveyed by these terms, though I gave a different turn of explanation to this sense. Thus *An-Istemi*, (ἀνίστημι,) which signifies in one of its senses "*Extruo, Ædifico*," means in another "*Everto, subverto*." In this term *An-Istemi*, (ἀνίστημι,) we see most unequivocally the idea of

original idea, with which these words are impressed.—I have perpetually observed, that the terms for *Noise* are derived from the idea of *Stirring up* a surface. The preceding term to יָדָה IDH, "To send forth," is הִגָּה HGH, "To bring or carry forth or away;—To bring forth or UTTER words, or a Voice," as Mr. Parkhurst explains it, which he has justly referred to the Greek ἄγω, *Egeomai*, ἄγω, "To bring, carry;" ἡγομαι, "To lead." In one sense it signifies "Study and intention of mind;" and when doubled יָגָה HG=IG, it denotes "Intense meditation, earnest contemplation," as in *Agitare secum, in animo*, &c. &c. Perhaps the Hebrew יָגַח IGCh, "To afflict, grieve;" and its succeeding word in Mr. Parkhurst's Lexicon, יָגַח IGH, "To labour.—To be weary or fatigued with labour;" express the same metaphor, *Agitare*, "To trouble, vex," &c. &c. I considered some Hebrew words (p. 206,) under the forms ISM, ISB, יָשַׁב יָשַׁב signifying "To Place, Settle," &c.; and I have shewn, that the same sense appears under the form זָמ ZM, (p. 209.) I must leave therefore the Hebrew Scholar to consider whether the form ISM be a compound of IS and SM, or whether the *I* be not an addition. The same difficulty will sometimes occur under the form ISK. In Hebrew, יָסַד ISD, means "To found, lay the basis or foundation," which might belong to *Sisto*, &c. or to *Istemi*, (ἰστημι,) *Sto*, &c. The succeeding term to this Hebrew word in Mr. Parkhurst's Lexicon is יָסַד ISD, "To smear over," which in our translation is explained by *Pour*. In Hebrew, יָשַׁט IST, occurs in one conjugation, signifying to "Extend, Stretch Out," as Mr. Parkhurst explains it; where in the *Ex* and *Out*, adopted in this explanation, we see the true idea. Mr. Parkhurst has recorded under יָשַׁט ASH, Fire, the verb of Being, יָשַׁט ISH, denoting *Is, Est*, &c. (Eng. Lat.) and we shall now understand, how they belong to each other, under the same fundamental idea of *Excitement*. In יָגַר AGR, "To Gather," we have the Greek *Agairo*, (ἀγαιρω,) as Mr. Parkhurst supposes. In the Chaldee, יָגַח AChCh, signifying "To join, connect, consecrate," (which in Arabic is יָגַח AChI, "To bind, fasten by binding," we perhaps have the Greek *Agcho*, (ἀγχο,) and the English *Hook*, &c. To these Eastern terms, Mr. Parkhurst refers the Hebrew יָגַח a Brother, &c. "a person *Connected* or *Consociated* with us." In Hebrew, יָגַח AChZ is "To Catch, seize, lay hold on," where it might be considered, whether the word belongs to the form ^C, &c. or CC, as in *Catch*, &c.

of *Excitement* or *Stirring up*, which, in my conception, is the original idea; as the ordinary Lexicographers explain it by "Surgere facio, *Erigo*, *Excito* jacentem, vel mortuum;—*Everto*, "subverto; *Exstruo*, *Ædifico*; *Excito*, *Exstimulo*." This term, we know, is applied to the strongest idea of *Excited action*, when it signifies the *Resurrection*, *Αναστασις*. We cannot help noting, how *Ex* is used in these explanatory terms for *Ex-citement*; nor can we forbear observing how *Ex* or *E* is at once applied to express *Stability* and *Destruction*, *Ex-truo*, *E-verto*. Thus, then, the first sense of the Greek *Ιστημι*, (*Ιστημι*,) should not be that of "Colloco, Statuo," but that of "*Erigo*;" and hence we shall be brought to the use of the word in such applications, as in the passage of Sophocles, produced by the Lexicographers, *Ορθον οὐς ΙΣΤΗΞΙΝ*, which they justly explain by "*Arrigit aures*," though they have not provided for this sense in their general explanation of the word. We have seen, that the Persian *استادن* *Israden* has been explained by "To Arise, Rise up, Stand," &c. &c.; and likewise, that *Usterden* *استردن* means "To Shave, Erase." To *Erase* is nothing but 'To Raise, Rout, Stir up,' &c. Though the Latin *Sto* perpetually relates to *Stability*, yet in one sense it is justly explained by "To Stand Upright, to be Erect—*Steterunt Comæ*;" where we perceive the more original idea. I have supposed, that in the term *Ιστημι*, (*Ιστημι*, Colloco, Statuo.—In Aor: 2. perf. plusq. perf. *Sto*, consisto, Unde *Est*;—*Esse*, *Natum*, *ortum Esse*,) we may perceive, how the verb of *Being*, *Est*, *Is*, &c. and the Pronouns or Articles of *Being*, *Iste*, *Is*, *Hic*, &c. have been suggested from the idea of what is *Placed—Situating*, &c. Yet I have likewise had occasion frequently to observe, how these words expressing *Being*, are connected with terms of *Excitement*. We now see, that both ideas may be true; and it would be idle to discuss, in what proportions the Primary or the Secondary idea prevails. In the very term *Existence—Existō*, "To Rise, Spring," &c. the

the preposition *Ex*, as we now see, equally expresses the idea annexed to *Est*, *Istē*, *Is*, *Hic*; and if we adopt the kindred term *Ex-Sto*, we have in *Ex* and ^*Sto*, terms of the same fundamental meaning, and under the same Radical, alike belonging to these words of *Being*.—Whether *Sisto* belongs to the Element ^*ST*, quasi ^*Sto*, will be considered when the Element *ST* is discussed. I shew in other parts of my Work that names for *Youth—Warriors*, &c. belong to our Element ^*C*, ^*D*, &c. under the idea of *Excitement* in Motion—Action, &c.; and if we explain this race of words, denoting *Being*, by ‘*Qui EXistunt vel EX-^STant*, quasi ‘*Erecti* and *EXcitati*,’ we shall see how all these terms coincide with each other in the same fundamental idea.

I have justly seen on a former occasion (p. 455,) the connexion between words expressing *Being* and *Moving*, or *Going* from Place to Place; and as I then considered verbs of *Being* under the idea of what is *Placed* or *Situated*, I suggested, that the verbs of Motion might have originally signified “*To Place*,” if I may so say, ‘*To Go from Place to Place*.’ This is an extremely probable idea; yet I have at the same time expressed my embarrassment on the subject, by observing that I was unable to determine “the precise idea from which these terms denoting “*Motion* are derived;” and I suggested (p. 475,) that they should perhaps be referred to the notion of *Excitement*, which I proposed fully to illustrate in the course of my Work.—I am now arrived at the point of my discussion, in which these words denoting *Motion* may again be examined; and I trust, that all our difficulties will vanish in this state of our Enquiry, in which the intermediate idea, connecting terms of *Excitement* and *Position*, has been so fully unfolded. Among the terms of *Motion*, I produced the Greek *Eimi*, (Εἰμι, Εο,) *Iemi*, (ἰνμι, Mitto,) *Odeuo*, *Odos*, (Ὀδῶν, Iter facio, Ὀδός, Via,) *Oichomai*, (Ὀιχομαι, Abeo,) *Eeko*, *Ika*, *Ikleomai*, *Ikanō*, (Ἰκω, Venio, *Ikw*, Venio, Accedo, *Iκνισμαι*, Venio, advenio,

advenio,—Supplico, obsecro, *ἱκάνω*, Convenio, adeo, sequor, supplico,) and hence *Iketeuo*, *Iketes*, (“*ἱκτευνώ*, Supplico,” hoc est, *Adeo* Supplicandi causâ, ut in *ἱκνεομαι*, *ἱκτης*, Supplex,) the Latin *It*, *Iter*, &c.—the Saxon *EODE*, *Ivit*; the old English *YEDE*. In this discussion I shall find it necessary to adopt the Latin *Ex*, and the English *OUT*—*Issue*, as general terms expressing the idea of *Excitement* in the action of *Stirring up*, *OUT*, &c. to which notion I conceive all these terms ultimately to belong, though I do not pretend to adjust the precise degree of affinity, which these explanatory terms may have to the words examined.

I have suggested, that the term *Eimi*, (*Εἰμι*, *EO*,) might be quasi *Ejmi*, but however that may be, we see the true form of this verb of *Motion* in *EIS*, *EISI*, *ITHI*, *ITO*, &c. (*Εἰμι*, *Εἰς*, *Εἰσι*, *ἰθί*, *ἰτω*, &c. *EO*,) as in the Latin *Is*, *It*, *Iter*, &c. We shall now understand, that in *Ex=EIS*, (*Εξαις*, ab *Εξαιμι*, *Exeo*,) and *Ex=IS*, (Lat.) ‘You *Issue* or go *OUT*,’ the *Ex*, *EIS*, and *Ex*, *Is*, have the same meaning, just as *Issue* and *OUT* have. In the terms *IES*, *IESI*, *Es*, *ETO*, from *Iemi*, (*ἱέμι*, *ἱς*, *ἱσι*, *Es*, *Ετω*, *Mitto*,) which directly signify ‘To Cast or Throw *OUT*,’ we see the idea more strongly. In the compound *Ex-IASIN*, (*Εξαισιν*, *Emittunt*, ab *Εξαιμι*, *Emitto*,) ‘They Throw *OUT*, or Cause to *ISSUE OUT*,’ it is impossible to distinguish between the senses of *Ex* and *IAS*, as it is between *Issue* and *OUT*. We shall now see how the *ITH*, in *ITHUS*, (*ἰθυς*, *Rectus*, *Directus*,) *Raised up*, *Upright*, *Straight Upright*, as we express it,) *Straight*, *Direct*, &c. has the same sense as the *ITH*, in *ITHI*, (*ἰθί*.) The one signifies *Raised up*, so as to ‘*Issue* or Stand up or *OUT*,’ and the other means ‘To *Issue* ‘or Go *OUT*, *ab-OUT*, &c., To *OUT*, or *Ab-OUT*,’ if I may so say. In *EUTHUS*, and *up-AITHA*, (*Ευθυς*, *Rectus*, *ὑπαίθα*, *Coram*, *Recta*,) we have the same idea as in *ITHUS*, (*ἰθυς*.) In the verb *ITHUO*, (*ἰθω*, *Recta feror*, *Recta pengo*; *Impetu feror*, *Prorumpo*, &c.) we have the strongest idea of *Excitement*, as it relates to ‘What is *Raised up* or *Routed*.’

‘*Routed up* to action—what is Stirred Up or OUT—what Breaks OUT, Issues OUT, forth, on, forward or *Right* on, *Straight* forward;’ as we express it. It is marvellous to observe how uniformly similar metaphorical expressions are applied in different Languages to similar purposes. In the ΙΤΗ of ΙΤΗ-*phallos*, (Ιθυφαλλος, Penis *Erectus*,) we have the sense of IST and ^ST in IST-*emi*, (Ιστημι); and ^STO in such phrases as Ορθον ους ΙΣΤΗΣΙΝ *Arrigit aures*, ^*Steterunt* comæ. We now understand, that the verb of Being, *Eimi*, EIS, *Ei*, ESTI, &c. (Εμι, Sum, Ες, Ei, Εστι, Es, Est,) and the verb of Motion, *Eimi* EIS, *Ei*, EISI, (Εμι, Ες, Ei, Εσι, Εο, Is, It,) have the same fundamental idea, just as if we should explain one, as EIS, &c. (Ες, Es,) by *Existis*, or Ex=^*Stas*, and the other EIS, (Ες, Is,) by Ex=Is, and there is no other difference but that the term ^STO passes into the sense of *Position* or *Stability*, while Is, (Lat.) relates to *Motion*. The Ex remains faithful to the original idea in both applications. We shall now understand, why EST, he Is, and EST, he EATS, bear the same form, as they both convey the same fundamental idea. In EST, he Is, we have he OUTS, or Stands OUT, Ex=^*Stat*; and in EST, he EATS, we have he OUTS, he Scratches or Tears OUT, or Ex=^*Edit*. Thus we see, how the Ex and Ed, in Ex=^*Edit*, convey the same notion. We shall now perhaps be more inclined to receive the idea, which I suggested on a former occasion, that EDO, “To UTTER or put forth;—To set OUT,” &c. as R. Ainsworth explains it, is not derived from E and Do, but that it appears in its Radical form. If this should be the fact, EDO, in the senses ‘To EAT,’ and ‘To put forth,’ will have the same fundamental meaning; though, as in other examples, they are distinguished by some differences of sound and form from each other, in order to mark the different offices, which they perform. But if Edo, Edidi, should be derived from E. and Do, the E or Ex is still employed with its true force.

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This connection between the terms denoting *Being*, and terms expressing *Motion*, *Excitement*, &c. will open to us new modes of conceiving the same subject. So intimate is the connection between the verb of *Motion* and the verb of *Being*, that in Latin *IRI* is directly used, as *ESSE* might have been. Thus ‘*Amatum IRI*,’ means “To be about to be loved,” as ‘*Amatum ESSE*,’ signifies “To be loved.” If it had been ‘*Amatum Ex-Iri*,’ which it might have been as to the sense, we should have seen more fully in *EX* the fundamental idea, as it relates to what we call the *Issue* of an event; and we cannot help observing in the explanatory term *ab-OUT*, how the English *OUT* still continues to be inserted, and to preserve the same idea. In English, we express the future time by the verb of motion, ‘To be *Going* to be married,’ &c.; and thus it is in various other Languages. The Reader perhaps might now be inclined to conjecture, that possibly the termination of the Latin Infinitives, in *Am, Mon, Aud* } *ARE, ARI, ERE, ERI, IRE, IRI*, are derived from the verb of Motion; though on this point there is some difficulty. In *IRE, IRI*, they directly coincide in form. In the ancient mode of writing, the *^R* was doubled, in order, as it should seem, to express the idea more strongly, as *Am-Ari-ER*, &c. &c. In such words as the English *Come, Become*, the French *Devenir*, and the Latin *Evado—Evenio*, and the Greek *Αποβαινω*, &c. &c. we see how the verb of Motion connects itself with the use of the verb of Being, ‘Whence *Comes* it,’ (*Unde Est*,) ‘He *Becomes* Poor’—*Est pauper*,—“*Faire Devenir* fou”—‘*Facere*, ut quis *insanus Evadat* vel *Sit*,’ or ‘*Facere*, ut quis *insanus Ex-EAT*,’ if I might so say,—*Ἀριστοι ἀνδρες ΑΠΟΒΑΙΝΟΥΣΙ*, *Optimi homines Evadunt—Απεβη, Evenit*.’ We observe too, that the idea of *Rising up—Springing* or *Issuing* forth or *OUT*, &c. is indissolubly connected with that of the verb of Being, as in *Γινωμαι, Orior, Sum, Τπαρχω*, *Initium do, Sum, Existo*, *ab Αρχη, Origo, Ανατελλω, Produco, Emitto, Extrudo—Enascor, Existo*,

Existo, Orior, ut Sol, &c.—Τελλω, Facio, Fio, Orior, Μεληγαυεις θμνοι υστερων αρχαι λογων Τελλεται, which is commonly translated by “Melliti hymni posteriorum sermonum principia *Sunt*,” &c. &c. I suppose, that these terms EST, OUT, &c. are originally derived from the idea of *Stirring up* the *Ground*; and it is impossible, I think, not to mark, that such words as the Greek *Tello*, (Τελλω,) and the Latin *Tollo*, &c. belong to the action of *Tilling* the *Tellus* or *Ground*. In one Greek word we have at once the sense of the *Verb of Being*, and of *Stirring up*, as *Pelo*, *Pelomai*, Πελω, vel Πελομαι, *Sum*, *Verto*; and no one, I think, can doubt, that *Pelo* belongs to *Poleo*, (Πολω, *Verto*, *Aro*,) *To Plough*. I have before represented the original idea, annexed to *Is*, *ISTE*, &c. by a participle form *Is-ens*, *ISTE-ens*, in order to compare them with *Exist-ens* (p. 273,) or, as I may now represent it, *Ex=Sist-ens*, *Ex=^ST-ans*, or *Ex=^T-ans*, where the *Ex* and *^ST*, or *^T* in *^STo*, alike express the primitive force of *Is* and *ISTE*. We shall now understand in this state of the discussion, that *Ex=IT-ens*, if I may be permitted so to say, might have been equally employed, in which *Ex* and *IT* would still have expressed the primitive force of *Is* and *ISTE*, &c. In other words, *Is*, *ISTE*, (Lat.) *IT*, (Eng.) &c. &c. mean nothing but the ‘*OUT* or *OUTed* object—the *Itum*, *Ex-Itum*, the ‘*Gone forth* or *OUT* object,’ if I may so say, the ‘*Issued OUT* object,’ or the ‘*Raised*, *Standing OUT* object,’ &c. &c. As I before confined my attention to the connection of the *Demonstrative* part of *Speech*, as connected with *Position*, (p. 454,) I shall only here consider the relation of these words, as connected with *Motion*. Let us mark the terms *Eo*, “*Thither* or *to that place*,” and *Adeo*, where in *Eo*, we can hardly distinguish between the *Verb Eo*, and the *Demonstrative Pronoun Eo*; and in *Adeo*, we seem to confound the *Verb Adeo* with the compound *Ad* and *Eo*. The term *Ad-Eo* brings us to *Id=Eo*, which will unequivocally shew us, that *Ad* and *Id* belong to each other. In *Id=Eo*, the *Id* at once directs

directs us to the Demonstrative *Id*, and yet *Ad* leads us to terms of Motion, "*Itum Ad locum*;" where the *It* and the *Ad* present themselves as kindred terms, as in the compound *Ad=It*. In the *Us* of *Usque* we have the same idea as in *Ad*. In *Huc* we seem to confound the sense of *Motion* to a place with that of a *Demonstrative* term; and in the compound *Ad=Huc*, we again perceive their union. We have seen, that the *Oos* and *Eoos*, ($\Omega\varsigma$, *Ad*, *Eus*, *Ad*,) belong to *Ad*; *Eis*, ($\epsilon\iota\varsigma$, *Ad*,) and we shall now understand, why under the same form as *Eoos*, (*Eus*, *Usquedum*, *Quo-Ad*,) we have *Eoos*, (*Eus*, *Aurora*, *Oriens*,) which means nothing but the spot where the Sun *Rises up* or *Out*, *Comes Out*. Surely the English *EAST* and its parallels must be referred to *Eoos*, (*Eus*); and the *w=Est* is only another form of the word with some slight difference, in order to mark the opposite state of the same object or idea. This artifice in Language is that, on which its chief operations are founded, and which all acknowledge in the example of verbs, as *Loving*, *Loved*, &c. &c. &c. I have before observed (p. 445,) that the Greek *Eks*, and *Eis*, ($\epsilon\kappa$, $\epsilon\iota\varsigma$,) should only be considered as different forms of each other; and we shall now fully understand the connection between those relations of *From* and *To*, which these words express, when we remember, that *Ex-Itus*, *Going From*, actually means the "Issue or end of a business," according to the very words of Robert Ainsworth, or the point '*To which things tend*.' Thus, then, *Eks* and *Eis*, ($\epsilon\kappa$, $\epsilon\iota\varsigma$,) alike relate to the idea expressed by *Issue*, the *Beginning* and the *End*, the *From* and the *To*. In the term *Event*, &c. &c. from *Evenio*, we have the same union of ideas. We observe how *To*, under the form *T^*, which I have shewn to belong to the Demonstrative *The*, retains the same idea of motion. I have referred *EK=As* to *EK=AST-os*, (*Eus*, *Procul*, *Eminus*, *Εκατος*, *Singulus*,) and as *EK=AST* signifies *Is—It—the Out*, Distinguished object,

so EK=As means OUT—OUT, Away, Away. I have shewn, that in Saxon, OTH means *Usque*, but it means likewise OUT, as OTH-*Byrstan*, Erumpere, To Burst OUT, (p. 448.)

We see, how these words signifying *To*, as AD, *Us-que*, coincide with the sense of the English *Till*, under the Element TL, on which I have before expressed my doubts. I cannot help however observing in this place, that *Till*, in Scotch, signifies not only *To*, but *From*, though “improperly,” as Dr. Jamieson observes. In the eye of an Etymologist, all the senses of a word are equally proper. We cannot but observe, that *Till*, *To*, coincides in form with *Till*, ‘To Stir up the Ground;’ and if it signifies *From*, in its original sense, we perceive how it corresponds with the different meanings of Eks and Eis, &c. (Εξ, Ες,) and for what reason. *Till* differs nothing in its fundamental sense from *Telos*, (Τελος, Finis, Exitus, Ες τελος, Denique, Ad extremum,) ‘The End, To the End.’ In the ordinary arrangements of the Lexicographer, *Telos* and *Tello*, (Τελος, Finis, Exitus, Τελλω, Facio, Fio, Orior,) are considered as separate Roots, without any relation to each other. We shall now however understand, that they belong to each other, as *Exitus* does to *Exeo*. We shall see moreover, that *Till*, (Eng. Scotch,) signifying *To*, and *Telos*, (Τελος, Exitus,) may belong to *Tello*, and *Ana-Tole*, (Τελλω, Orior, Ανατολη, Oriens,) just as Eis and Eoos, (Ες, Εως, Ad,) according to my hypothesis, belong to Eoos, (Εως, Oriens.) The Scotch Critics will now perceive, that *Till*, the Verb, may signify “To entice,” and yet belong to *Till*, the Preposition. Dr. Jamieson explains *Teal* or *Till*, by “To entice, to wheedle, to inveigle by flattery; “generally, To *Teal on*, or *Teal up*.” In *Teal up*, we see the true idea of *Raising—Stirring up* or *Exciting* to any purpose, &c. In the phrase “Thou’lt *Till* my bride away,” we have nearly the sense of the Latin *Tollo*. Robert Ainsworth gives us among the
senses

senses of *Sollicito*, "To *Entice* one to do a thing," a term, as we know, originally signifying "To Stir or dig up, properly the "Ground."

There is an Hebrew term which will unequivocally explain to us the hypothesis, which I am now endeavouring to illustrate, respecting the origin of words of Being, &c. &c. This term is אָתָּה ATH, which signifies in the first sense, according to Mr. Parkhurst, "To come, come to, come near, approach, come speedily." In this sense, we see the idea, which we might express by the kindred Latin words, in the compound, Ad=It, or by the kindred English word At—"He Ats," if this term had been a verb. The same word אָתָּה or אָתָּה, AT or ATH, means *Thou*, and AT אָתָּה means *The*, where we have 'The Is, (Lat.) It, (Eng.) The *Out*ed 'forth object—the *Itus*,' if I may so say. But אָתָּה or אָתָּה AT or ATT, signifies "A sign, token—Ensign," &c., that is the Id, (Lat.) It, (Eng.) 'The remarkable *Out* object—the *Ex-Itum*—'At which the attention is fixed'—Again אָתָּה AT signifies, as a Particle, "With, To, Toward," מֵאֵת M-AT, "From with, From "the, French *D'Avec*," where we see the sense of Ad, (Lat.) At, (Eng.) But there is still another meaning of this Hebrew word, where we are brought to the very spot supposed in my hypothesis. As a Noun, אָתָּה AT, denotes "A Coulter," because, as Mr. Parkhurst supposes, it "comes before the ploughshare in ploughing." The Hebrew אָתָּה AT, the Coulter, means probably that which 'Routs up or *Out* the Ground.' The senses of the parallel term in Arabic will serve to illustrate this train of ideas. The Arabic اَتِي ETI means "Coming, arrival, bringing, leading, coming "unawares, surprising;" and it denotes likewise "Being, Ex-isting;" but in another sense, which I conceive to be the original one, it signifies "Abolishing, Ruining, Erasing, Destroying," as Mr. Richardson explains it; that is, *Routing* or *Rooting Out*. In the preceding column of Mr. Richardson's Dictionary

Dictionary we have اتو Etou, “1. Coming, coming suddenly, “surprising. 2. Producing, bringing forth copiously, shooting “forth buds, producing fruit, bringing forth young;” where we have the genuine sense of *Issuing Out*. In two other senses of this word we have “The right way, straight path.—Any thing “Erect, upright in walking,” where we see the sense of *Irhus*, (*Iruc*, *Rectus*,) &c. &c.

I shall not pursue to a greater length my observations on the origin of the terms of *Being*, and of the Particles, with which they are connected. All my former discussions in the third Section of the second Chapter remain precisely as they were, respecting the relation of this great race of words to each other, except that in considering their *original* idea, another mode of conceiving them has been applied. When we again examine that race of words with this clue before us, we shall be enabled to trace relations, which might otherwise appear strange or remote. We shall perceive, that the terms of *Being* are surrounded on all sides, and are perpetually accompanied by terms of *Excitement*; though they are manifestly attached likewise, on various occasions, to terms, which denote *Place* or *Position*, as of things Fixed or rather *Raised* upon a Base or Foundation. We have seen how these ideas, apparently so remote, are reconciled with each other; and how the various parts of Language become uniform and consistent. I have now unfolded, as I conceive, every thing which relates to this subtle enquiry, with all the precision, which the nature of the question will admit; and I have proceeded, according to my view of the subject, as far as it is possible to advance in the discovery and detail of those direct and unequivocal *facts*, which fall within the sphere of our knowledge. There is in this enquiry, as in all other researches, a certain point, at which darkness commences; when all our attempts to investigate and explain become obscure—doubtful and theoretical. We are now arrived
at

at this point, and at every step which we proceed beyond this limit, we shall find ourselves involved in the clouds of mystery and theory.

I have observed on former occasions, that the *Interjections* expressing *Excitement* or emotions of the mind, which are supposed to be removed from the sphere of Language, evidently attach themselves to the familiar terms of *Excitement*, and likewise to terms denoting *Being*—or *Demonstrative* of persons, things, &c. Thus HEUS! EJA! AT, (Lat.) “But.—In distinguishing.—Threat—ening. —Admiring, Dispraising, objecting and answering.”—AT=AT, (Lat.) “An interjection of surprise.—*Hoida*.—How now,” &c. &c. ATT=Atai, ATT=Atai=Ax, OT=Otoi, (ATTatai, ATTataiaξ, OTOTai,) &c. &c. &c. are to be referred to terms, which perform efficient offices in other parts of the Language (p. 452.) It is impossible not to see in the combination EJA-AGE, that these words are only different forms of each other; and in examining these Greek words in our Vocabularies of that Language, we cannot but see, that the adjacent terms ATTO, and ATUZO, (ATTa, Prosilio, ATUζa, Terreo,—Perturbo,) present to us the same idea of *Excitement* in the Radical AT. Perhaps in AT=Uzo, the Element is doubled, as in AT=AT, &c. in order to express the idea more strongly. In examining these words, our eye is again drawn to terms under the same form ATTA, (ATTa, pro ATna, Aliqua, quædam,) ATTA, (ATTa, Vox, quâ juniores Senes compellant, sodes, amabo, Pater, Lat. Attæ, Senes.) Surely we shall be of opinion, after the observations already made, that the AT in all these words conveys the same fundamental idea of *Excitement*, whatever may be the precise notion, by which they are connected.

But the term ATTA, (ATTa,) denoting the Old Man, is attached to a great race of words, which are to be found through the whole compass of Language, as the appropriate and familiar name for Father, as *Atta*, *Atey*, *Attata*, *Ottse*, *Tat*, *Dad*, *Tot*,
• *Tetta*,

Tetta, (*Terra*,) &c. &c. &c. collected in a former page (486.) Here all our difficulties commence, and Theory alone prevails. It is impossible, I think, to doubt, that these terms belong to the words denoting *Being*, Is, ISTE, &c. which are likewise to be found through the whole compass of Language, and which, as I have now shewn, are perpetually connected with terms of *Excitement*, some of which are applied, as we have seen, to the action of *Stirring up the Ground*. Yet the Theorists on Language inform us, and not without some reason, that these words for Father are derived from the infantine sounds AT, ATTA, TA, TA, DA, DA, &c. (see page 479.) On this point of Theory I am not only unable to decide, but even to conjecture. The Reader is in possession of all the evidence, from which he can form any opinion on the subject; and he must interpose his own judgment on the facts before him. I may safely affirm, that all the Radical words, with which these terms for Father *can* be connected, have passed not only under the eye, but under the discussion of the Reader. We have seen how they appear to form one continued chain, as ultimately connected with each other. We have seen too, how the form ^C, ^D, &c. is attached to those of ^RC, RC, &c. ^R; and it is not pretended, that in the production of these forms, any such infantine sounds were efficient. I cannot leave this subject without adding another fact to those already recorded, respecting the relation of terms of *Being* to terms of *Excitement*. I observed in a former page, that in the same column of Mr. Shaw's Dictionary, where ATHAIR, a Father, is recorded, was found likewise the verb of Being, ATA, Is; and I now add, that in the same column are the following terms of *Excitement*, ATHAR, The Air, sky; ATHA, A Blast of Wind; ATHach, -Waves;—ATHach, A Giant; AT, Swelling; ATHain, A firebrand; Atach, Fermentation; Atachanam, To prate, &c. The AT in the sense of Prating might furnish our Theorists with a conjecture, that this

sense

sense of *Excitement*, *Agitation*, &c. was attached to the Element ^T, &c. from the *Idle—Agitated—Babble*, or *AT-ing* of Infants, if I may so say, just as *Babble*, *Bubble*, *Hub-Bub*, *Puff—Pop—Bob*, &c. &c. &c. may be supposed to belong to *Bab—Pap—Papa*, &c.—I must again repeat, that on these points of *Theory* I am unable even to form a conjecture, as it is placed beyond the limits of research and discussion. All which concerns the *Theory* of Human Speech, as I have before observed (p. 485,) may be exhausted within the compass of a few sentences or pages. The *Theory* of Language leads us to the discovery of no affinities in the actual relation of one word to another; nor have the writers on this subject, with all their pretensions to unfold at once the whole scheme of Human Speech, supplied us from this source, I might almost say, with a *single* Etymological fact, which has not been universally understood and acknowledged by the most ordinary and superficial observers.

The terms, which I produced in a former page (195,) denoting *Youth—Warriors*, &c. &c. I now refer to the idea of *Excitement*, as expressing the *Vigorous—Active* powers of such personages. Among these terms we may class *Aisuetes*, *Aisuetes*, (*Αισυητης*, *Adolescens valde robustus*;—*decens*, *moderatus*;—*Pastor*;—*Qui facile huc illucve movetur*, *Αισυητης*, *Idem*,) which some have justly referred to *Aisso*, (*Αισσω*, *Ruo*,) *Aizeos*, (*Αιζης*, *Juvenis*, *qui robore juvenili viget*,) *Eitheos*, (*Ηιθεος*, *Adolescens*,) *Aites*, (*Αιτης*, *Socius*, *qui amatur libidine*,) *Audax*, *Ausim*, with their parallels before produced, *Oser*, *Osar*, &c. (*Span. and Ital.*) *Auso*, (*Αυσω*,) from which *Suidas* derives *Ausones*, (*Αυσονες*, *οι βασιλεις, παρα το Αυσω το τολμω, οι παντα επιτολμωντες τω προσταγματι*,) *AJ-Ax*, *Ai*, quasi *AJ=As*, (*Αιας*,) *AIETON*, (*Αιητον*,) *Ites*, (*Ιτης*, *Temerarius*, *Audax*,) *Itamos*, (*Ιταμος*, *Temerarius*,) *Aithaloeis*, (*Αιθαλοις*, *Ardens*,) which unequivocally belongs to *AITHO* (*Αιθω*, *Uro*,) *Aidulos*, (*Αιδυλος*,) *Aidelos*, (*Αιδηλος*, *Tenebricosus*;—*E conspectu tollens*, *Extialis*,) which in
its

its sense of *Exitialis*, belongs to the race of words before us; but in that of *Tenebricosus* to A and *Δηλος*; &c. &c. The DL, TL, in these terms, seem to have the same meaning, as the *Thal* in *Atasthalos*, (*Ατασθαλος*, Magnorum damnorum auctor,) which plainly belongs to ATE, (*Ατη*) and the remainder is either *Asthalos* a compound of *As* and *Thal*, or it is simply *Thalos*. The TL, DL, belong to *Tellus*, and To *Till*—To Stir up the Ground, for the same reason; and hence we have the terms of violence, *Deeleo*, (*Δηλειω*, *Lædo*,) *Deleo*, &c. Perhaps *Es=Thlos*, (*Εσθλος*, Bonus;—Probus;—Frugi, Utilis, Strenuus, Fortis,) may be likewise a similar compound. The AT=Ys means probably the *Youth*. In Saxon, *Hyssa* denotes, as Lye explains it, “*Hirquitallus*, puer pubescens, juvenis;” and in the same column we have *Hyse*, or *Hise*, Mas, *Masculus*; *Hys*, *His*, the Pronoun of Being.

I cannot forbear producing various terms, with which these Saxon words are surrounded, which convey the train of ideas, now under discussion. We see *Hysian*, “To Hiss, Irridere, subsannare;” and *Hyspan*, or *Hispan*, “Irridere, subsannare, exprobare;” *Hiscan*, Reprobare; *Hyst*, Turbo; *Hythian*, Grassari, vastare, and *Hyrwian*, Exprobrare, injuria, afficere; to which Lye refers the term *Harrow*. The preceding word to *Hyrwian* is *Hyrwe*, Torriculum, facula; though Lye adds, “At dubitat Somnerus annon idem sit cum *Hyspe*,” Fornaculum. “Quærendum interea, utrum non sit *Occa*, Ang. *An Harrow*.” In the same column we have *Hyrtling*, “*Colonus*, Agricola,” &c.; *Hyrtan*, Refocillare, animare,” &c., where we are brought directly to the EARTH, and likewise to the idea of *Excitement*. We see how *Hyrtan* appears to connect itself with *HEARTEN*. We have likewise in the same column *Hyrtan*, Murmurare; which means to EARTH, or to *Grate* upon the EARTH, and *Hyrtsting*, Frixio, from the noise in *Frying*; and *Hyrt*, *Hurt*, “*Læsus*, vulneratus;” where we have an action of Violence.

Another

Another form of the Saxon *Hyst* is *Yst*, which Lye explains by "*Procella, Turbo, Tempestas*;" and in one sense by "*Æstus maris*." We now perceive, that the Latin *Æstus* belongs to the Saxon *Yst*. I see in the opening of Lye's Dictionary, where this Saxon word is found, *Υτη, Unda, fluctus*, which belongs to the same idea.

The Greek *Αἶτες*, (*Αἶτης*), denoting the *ὁ ἐρημνός*, is a Thessalian word, and is the title of an Idyllium in Theocritus. There is a Persian word, which perhaps may belong to it. Mr. Richardson explains *هيز* *Hiz*, by "1. An iron shovel. 2. A utensil used in baths. 3. *Puer scortum*." In the opening of Mr. Richardson's Dictionary, where this word occurs, there are various terms, which belong to the train of ideas under discussion, as the Persian *هيج* *HEIJ*, which signifies "Tearing up,—Instigation;" and the succeeding word under the same form, which means "*Raising (dust)*;" "provoking (to anger).—Making an attack.—A battle, a combat.—Perturbation, fury, agitation, intoxication.—*هيج* *HEIJ*, used in crying to camels." The word *هيت* *HEIT*, signifies "*Low Ground*;" and "*HEITA, &c. Come hither, Come hither! Approach*," before produced; and *هيت* *HEIT*, "*Calling out, crying, vociferating, being tumultuous, Arriving at, Approaching*." This will remind us of our term *HEIT*, used by Carters to their horses, of the French term *HurHuAT*, as it appears in the well-known proverb, "*Il n'entend ni A dia ni A Hur HuAT*," and of the German *Horre*, "*A cartman's crying to make his horses turn to the right hand*," before produced. We shall be reminded likewise of the Interjections belonging to our Element, *Heus, &c.* which I have before referred to the idea of *Excitement*. Junius produces *HEIT* in this sense, and reminds us of a passage in Chaucer, where the term is thus used, "*HEIT Scot, HEIT Brok*." It is not necessary to increase the collection of this species of words, which are every where to be found.

I have justly seen on a former occasion (p. 257;) the relation of *Augeo* and its derivatives, *Auctor*, &c. the Greek *AEXO*, *AUXO*; (*Αἰξω*, *Αυξω*, *Augeo*, *accumulo*, *proveho*, *promoveo*,) to *Ex*, as in the phrase, '*Quod Augēt alius Ex se*;' and that these words are connected with the idea of the *Origin*, *Source*—*Foundation*, *Base*, &c. I have produced a passage from Shakspeare, in which *Grounds* and *AUTHORS* are used in the same sense, where we are brought to the spot supposed in my hypothesis. All this is just, and is sufficient perhaps for every purpose of Etymological accuracy. Yet I imagine, that this word *Augeo*, &c. must be classed with *Ex*, &c. among the terms of *Excitement* now under discussion; and that the precise idea annexed to this word is that of something, '*quod Ex-surgit*'—or of something, '*Which is Raised up*, as from '*a Source or Origin*, what is *Elevated*—*Advanced* or *Heightened up*,' if I may so express it. The English *Raise*, we know, is applied in the same manner, as '*To Raise the price*—*Raise one's reputation*, '*AUGERE pretium, famam*, *To HIGH*—*HIGHER* or *HEIGHTEN*, the '*price, reputation*,' if I may so say. In the phrase produced by my Lexicographer under *AEXO*, (*Αἰξω*,) we find a word adopted in his translation, belonging to this metaphor, *Αἰξων* *AEEEI*, *Ex-Tollit*. Robert Ainsworth explains *Auctus* by "*Increased, HEIGHTENED*," &c.; and the explanatory term, which I have adopted, *Exurgo* or *Ex-surgo*, he explains in the first sense by "*To Rise up*," and in another sense by "*To Increase*." It would be idle to accumulate instances, which illustrate the union of these ideas; as it is most evident and acknowledged. I have supposed, that *Auguro* belongs to the notion of *Routing* into any thing; and thus we see, how the *AUG* in these words conveys the same fundamental idea, and how it agrees with the sense of *AG* in *Agō*, *Agito*. I perceive, that R. Ainsworth explains *Auctor* in the first sense by "*Properly an Increaser or enlarger.—A Father, founder, or principal person.*"—"*Primus Pater urbis et Auctor*;" the person, from whom the city took

took its *Rise*; by whom it was first *Raised* or *Erected*. I shall shew, that *Raise*, *Rise*, *Erect*, belong to *Rout*,—‘To *ROUT* up;’ and such I conceive to be the relation, which *AUGEO* bears to *Ago*, *Occo*, &c. On a former occasion (p. 258,) I precisely described the sense of *AUGEO*, as I now conceive it, in the following words, “To *Raise* up—Promote or Advance any thing, as “*Proceeding* from its source or origin. Hence to *Raise*—*Advance*—Promote—Add to—Increase in general.”

To *AUGEO* we must surely refer the old English word *EKE*, ‘To *EKE* out any thing,’ and its parallel terms, produced by the Etymologists, as *Eacan*, &c. (Sax.) *Aukan*, *Oge*, &c., to which Junius refers the Danish *Aager*, the Belgic *Oecker* or *Woecker*, the German *Wucher*, as it is now written, the Saxon *Oker* or *Woker*, the Welsh *Occr*, denoting Usury. The German *Wucher*, Usury, and *Wuchs*, “the Product, Grows,” are derived from the verb “*Wachsen*, To *Wax*, grow, burnish, increase,” in which explanation we must note the English *Wax*. Here we are brought to the form of *WC*, which will be more particularly considered on another occasion, when we examine the Element *BC*. We cannot but note the explanatory word *Burnish*, To increase, and observe its connection with *Burnish*, To polish, and *Burn*, in which words we do not only see the sense of *Increase* annexed to the idea of *Excitement*, but we perceive likewise, that the idea of *Excitement* is associated with the action of *Scratching* upon a Surface. The verb ‘To *EKE*’ supplies us with the particle *EKE*, *Etiam*, and its parallel terms *Auch*, (Germ. &c.), and yet these particles seem to belong to *Ac*, (Lat.) &c. as I have before suggested (p. 450.) We shall now understand, how these words may all belong to each other; as I have shewn, that the terms of *Being*, and the particles belonging to them, are attached to words of *Excitement*. In Welsh, *Occr*, as we have seen, means *Usury*; and the preceding term in Mr. Richardson’s Dictionary is *Oc*, *Over against*.—*Also*, *of*, *or*
out

out of. The adjacent words are OCH, O! Alas! OCH, A Groan, OCHain, and OCHI, "To groan bemoan, sigh;" which belong to ACHOS, (Αχος,) as the Welsh Lexicographers justly suppose; and we have likewise OCHR, "A side, the *Edged* rim of a thing." OCHri, "To make a sharp rim or *Edge*," which belong, we see, to EDGE, ACUO, &c. In the next leaf of Mr. Richards' Dictionary to that, in which the above words occur, we have OG, A Harrow. Let us mark the term *Usury*, which belongs, we know, to UTOR, USUS, in the ancient Language, OITOR, OISUS, TO USE, &c. The sense of USE, Practice, Employ, &c. is derived from the same idea of *Stirring up* or *about*, &c. &c. The term UTOR corresponds in one of its turns of meaning with *Versare* or *Versari*, and *Exerceo*, which, we know, signify to *Stir up the Ground*. R. Ainsworth explains UTOR in one sense by "To be *Conversant*, and USUS by "USE, *Exercise*, Practice." He explains *Exerceo* by "TO USE, to 'practice,' &c. In old English, *Ure* means the same as USE, and they seem to belong to each other. In Scotch, *Ure* means "Practice, toil," in one sense, and "Soil" in another, as Dr. Jamieson explains it.

In the same page of Lye's Saxon Dictionary, where AUKAN, *Augere*, is, we have AUHJON, *Turbare*, *Turbari*; and AUHJODUS, *Seditio*, *Tumultus*; where the idea of *Excitement* or *Commotion* is directly expressed. An adjacent word to EACAN, TO EKE, *Augere*, is EACNIAN, *Concipere*, *Parturire*; which, we see, is derived from the sense of *Increasing*, as connected with the idea of 'Bringing OUT,' &c. We perceive, that the first *n* in EACN-ian is an organical addition to the C. Perhaps the English *Yean* and the Saxon *Eanian*, may be derived from *Eacnian*, by the loss of the C. The next word to Ecan, TO EKE, *Augere*, in Lye, is ECE, *Æternus*; and if they directly belong to each other, the sense of *Eternal* might be derived from the idea of that, which is *Increasing—Advancing*, or still *Proceeding forward*, what is EKED OUT, as we say.

In

In Scotch, HIGH is a verb; and hence they have "To HICHT, "HIGHT, HEICHT," which means, says Dr. Jamieson, "To Raise "HIGHER, To HEIGHTEN.—Thus provisions are said to be "HICHTED, when the price is *Raised*;" and he justly refers us to the Saxon HIHTAN, which he explains by AUGERE. An adjacent word in Lye's Dictionary to the Saxon HIHTAN, Augere, is HIHTH, HEIGHT, Altitudo. In HICHT we see directly the sense of AUGEO, AUXI, &c. Again, in Scotch, we have HEIS, HEEZE, HEYS, HEISIE, "The act of lifting up,—Aid, furtherance,"—HEYS and How, "A Sea cheer." The preceding terms to these are HEK for HACK, corresponding with our English word HACK, and HEKKIL, a HACKling, where we are brought, according to my hypothesis, to the original idea of *Stirring up* a Surface.

We can but note the explanatory word AID, and remember the parallel term EASE; and we may then ask, whether these words likewise should not be referred to the same idea of '*Raising up*, *Stirring up* or off, so as to remove incumbrances.' I have given a different notion respecting the original turn of meaning, annexed to these words, which is extremely probable; yet I must again and again repeat, that I perceive the sense of *Excitement* more prevalent, as I advance in the consideration of Language. We talk of '*Easing* a person of his burden;' and, I think, we perceive, that the general idea of the term is that of '*Lifting up* or off—'*Taking off* or away any incumbrance;' or in other words, that it coincides with the idea annexed to the Latin *Levo*, "To lift or "hold up—To EASE one of a thing, to lighten, to disburden, to "*Alleviate*, to deliver, or rid, out of," as R. Ainsworth explains it. The term is applied to *Relief* from a burden when we talk of an *EASEMENT*, "A Privy, or house of office," says N. Bailey, and '*A House of EASE*;' and in the Law term *EASEMENT*; which the same authentic Lexicographer explains by "A service, which one "neighbour has of another, as a way through his Ground,
"a Sink,"

"a Sink," &c. In the sense of a *Privy* and *Sink*, we seem to perceive the idea of something which is to 'Carry off or Take off' the burden of *Dirt—Filth*, where we come still nearer to the original meaning of the word. In a former page (234,) I produced two quotations for the word *EASE*, which brought us to the Spot, from whence it was derived; and it is curious to observe, how words attach themselves to their original source. The Saxon *EATH*, *Facilis*, seems to revert to the same spot, when in the compound *EATHmed* or *EATHmod*, it signifies "Humilis," to which our name *Edmede* belongs. The *Med* signifies *Mood*. I shall shew, that the explanatory term *Rid* belongs to *Rout* for the same reason; and that the genuine idea of the word appears, when we talk of '*Ridding away Rubbish*.' The Latin *Ocior*, *Ocium*, or *Orior*, *Orium*, &c., the French *AISE*, &c. belong to *EASE*; and perhaps the Reader will be more inclined to my idea, when he remembers, that this origin gives us the same fundamental sense to the same form *Oc* in *Ocior*, &c. and *Occo*.

I have justly, as I imagine, on a former occasion (p. 232,) collected the words denoting *EASE*, &c. which belong to each other; from whence it will appear, that the original idea is not manifest in the ordinary use of this race of words, but that they commonly relate to the sense of *Quiet* and *Repose*, as in a certain fixed Spot or *Base*. Still however I think, that the primitive notion is that of *Excitement*, whatever may be the precise process, by which the secondary sense exists; though perhaps some of the words, attached to this race, may be considered as derived wholly from that secondary sense. I must leave however the adepts in each Language to arrange the peculiar mode, by which one sense has passed into another. I have before observed (p. 235,) that the Persian term for *Quiet*, *Asa* اسا "Pacifying, Soothing," is adjacent to the Arabic *Uss* اسس, "A Foundation, basis;" yet the same Arabic term has the sense of *Excitement* when *Ess* اسس, as
Mr.

Mr. Richardson then represents it, means "Driving or checking" "sheep by crying Is, Is;" and a term, under the same form in a preceding article, is the Arabic "اس As, (or Is,) A word used "in *Driving* of Sheep. Us, A sound which frightens and renders "Serpents submissive." In the article before this we have still a word under the same form, the Persian اس As, which means, among other things, "Hairy, bearded (like ears of corn.) Pointed" "(like fish bones);" where we have the idea of what is *Acute*, or has a sharp point or *EDGE*, &c.; and likewise "Us, a blow, "slap, box on the ear," where we have the strong sense of *Excitement* or *Violent* action. The preceding article is the Persian ازبند AZINE, which means "1. A Hammer, mallet or beetle of "wood or iron. 2. A small file. 3. A beating, stamping, pulsation, pulse." Here we are brought to the sense and form of the Greek AXINE, (Αξίνη.) In the preceding column of Mr. Richardson's Dictionary we find ازبیه Azire, "A mattock, beetle, smith's "hammer," and the Arabic Az=Iz, "A thundering, crashing, "creaking, rumbling, harsh or dreadful noise;" where we see, as I imagine, the genuine sense of the Element, as denoting *Excitement* of action, &c., and we find too, that it is here doubled, in order to express this idea of *Excitement* more strongly. Among the terms denoting what is Laid *Quiet—Composed*, &c. I have produced the Greek Isos, Isoo, (Ισος, Æqualis, Ισως, Æquo,) relating to what is *Plane, Level, Smooth*, &c. which I conceive to be taken as the Latin Æqui and Æquo are, from the idea of an action of *Violence*, in *Levelling* the surface of the Ground, by 'Throwing or 'Casting down—off—away, any incumbrance from its surface,' &c. We see, that the term *Level*, which is derived from the idea of *Stirring* or *Raising* up, 'à Levando,' though it denotes in one sense what is *Smooth—Calm* in opposition to a state of *Excitement* and *Violence*, as "A Man of a *Level* temper," expresses under another sense the strongest idea of formidable *Violence*, 'To
' *Level*

' *Level* all before it—The *Levelling* Principle,' &c. &c., as I have before observed. I have produced in a former page (228,) various words, which in their ordinary use relate simply to the idea of the *Base*, as the *Bottom* and the *Top*, as *ACH*, (Welsh,) a Stem; *Ac*, (Gal.) A Son; *Uios*, (*Υιος*, Filius,) *Uas*, (Gal.) Upon, &c.; and I must leave the Celtic Scholars to adjust, whether the original idea annexed to some of these words, was not that of *Rising up*, as from a *Base*. I must leave them likewise to decide, if such should be the primary idea of some words belonging to this class, whether other terms were not solely derived from the secondary notion. The secondary notion, existing in such words by this process, may then be considered as their original and genuine idea.

These however are minute points of discussion, which on many occasions we shall never be able to arrange with accuracy and precision. We must be contented therefore to contract our enquiries within those limits, in which intelligible facts may be discovered and detailed. We shall oftentimes be enabled to trace and to ascertain, with sufficient clearness and fidelity, the general affinity existing in a race of words; though all our diligence and acuteness might be in vain exhausted, if we should attempt to adjust and describe those peculiar relations, by which the various terms of this kindred series are connected with each other. The Etymologist, as well as the Philosopher, will sometimes best perform his duty, when he stops short in the career of his research; and bounds his enquiries within that sphere, which is destined for the exercise of Human knowledge in the discovery of truth.

Terms denoting *Fire—Air* and
Water, derived from the idea
of *Excitement—Agitation*, &c.

Terms for *Fire* and *Air*.

Æstus. (Lat.) Any species of
Agitation, Commotion, &c.,
Heat, the swelling of the
waves of the Sea, &c.

HEAT, HOT, HEISS, AITHO, &c.
(Eng. Germ. Gr.)

IGNIS, AGNEE, OGEIN, &c. ESH,
YOG, ATISH, &c. &c. (Lat.
Hindoo, Slavon. Heb. Gips.
Pers. &c.) Fire.

AITHER—ÆTHER, ATHAR, &c.
(Gr. Lat. Irish, &c.) Air.

ATMOS, Atmosphere, &c. (Gr.
Eng. &c.) Air, Wind.

WE may well imagine, that the words denoting the Elements of *Fire—Air* and *Water*, would be derived from the idea of *Agitation* and *Commotion*; and such, I conceive, is the origin of the terms which belong to our Radical ^AC, denoting these Elements. We have seen the terms HEAT and HOT, with their parallel words *Hete*, *Hæste*, &c. (Sax.) *Heiss*, (Germ.) *Hitte*, (Belg.) *Aitho*, (*Aithu*,) &c. &c., which are produced by the Etymologists. The Latin *Æstus* supplies us with the senses of *Fire* and *Water*, as connected with *Agitation*, and likewise with the metaphorical application of these ideas. The term *Æstus* is explained by R. Ainsworth in the following manner; “ Properly, Any burning, “ scorching HEAT; HOT weather; the HOT steam of an oven or “ furnace; the burning of a fever. (2.) Any boisterous mo- “ tion, as the boiling of the Sea, when it ebbs and flows, or “ rises in surges and waves; the tide or eddy; a torrent or “ stream. The metaphorical signification is taken sometimes

“from the former; as *Ulceris Æstus*. Cic. An inflammation:
 “Sometimes from the latter; as *Explica Æstum meum*, i. e.
 “fluctuationem, my doubt. Plin. Met. Any distemper of the
 “mind, and the sway of unruly passions; as (3.) Anger,
 “(4.) Love, (5.) Ambition.” I have produced the whole of this
 explanation, that the Reader may be thoroughly aware to what
 a variety of purposes the idea of *Agitation* may be applied; and
 that he may not wonder to see a Race of words, impregnated with
 these various notions, when he finds them all comprehended under
 the same term.—Among the words relating to *Fire*, which belong
 to our Radical ^C, &c., we have to reckon the following: עש ESH,
 (Heb.) עשח Eshta, (Chald.) the Latin *Ignis*, the Slavonic
Ogein, the Croatian *Ogayn*, the Dalmatian *Ogany*, the Polish
Ogien, the Bohemian *Ohen*, the Lusatian *Wogen*, the Turkish
Oth, the Irish *Idh*, the Gipsey *Yog*, the Hindoo *Agnee*, the
 Persian *Azer*, اذر and اتش *Atish*, or *Autash*, &c. &c. &c.

Lbuid has collected the terms from the Slavonic *Ogein*, to
 the Irish *Idh*, under *Ignis*, in his Appendix. In the terms which
 have the *n* after the *G*, as in *Ignis*, we perceive an organic addi-
 tion of the *n* to the *G*, which we have had perpetual occasion to
 observe, and of which we have seen a variety of examples in a
 great race of words, under the form ^NG, or ^GG, though in these
 cases the organical *n* precedes the ^G, ^C, &c., as *Agcho*, or
Ancho, (Αγχο, Strangulo, Αγχομεν, *Angor*,) &c. &c. In *Agchane*,
Anchone, (Αγχονη, Suffocatio,) we have the organical *n* both
 before and after the *C*, &c. I have shewn, that from hence have
 arisen the Persian *ENG=Iz*, انگيز “Exciting.—A Coal;” انكشت
ENK=Isht, “A Coal;” *ENG=Usht*, “A Finger,” i. e. the
 Scratcher, where we have both forms ^NG, and ^Z,—*AUTASH*,
ENG-Iz, Kindling Fire.—Fuel, Coal, &c.—the Scotch *Ingle*, Fire,
 and the Greek *ANthr=Ax*, (Ανθαξ, Carbo,) where we have likewise
 both forms ^NT and ^X. The Latin *Ignis* has been derived
 from

from *Ingenis*, "quia ex eo nihil *Genitur*, hoc est, *Gignitur*,"—from *Nascor* and *Αιγενής*, "quia perpetuo generatur alius ex alio." Some however have referred us to the Greek *AUGE*, (*Αυγή*,) as a parallel term, which is a very probable conjecture; though I have supposed on a former occasion, that *AUGE*, (*Αυγή*,) belongs to the *Eye*, *Eage*, (*Sax.*) &c. under somewhat of a different turn of meaning, though with the same fundamental idea. Martinus reminds us, under *Ignis*, of the Greek *IGNUE*, (*ἰγνυα, ψυχη*,) the Mind, Soul, &c., which is derived from the same notion of *Excitement*, as I have already shewn, with respect to the Saxon *HIGE*, *Mens*. I have before produced the Tuscan terms *ARSE VERSE*, *Averte Ignem*; where we have two words brought together, which convey fundamentally the same idea. The term *v=ERSE* denotes *Fire*, and *ARSE*, *Averte*; where in *ARSE* we have the simpler form of *v=ERTO*, which I have shewn to be derived from the idea of *EARTHING*, or *Stirring up* the *EARTH*. In Norfolk, &c. *EARTHING* means *Ploughing*.

In the Greek *AITHO*, and *AITHUSO*, (*Αἶθω*, *Uro*, *Accendo*, *Fulgeo*, *Αἰθυσσω*, *Splendo*, *Suscito*, *Moveo*, *Quatio*, *Jacio*, *Extendo*, *Prorumpo*,) we see directly the idea of *Excitement—Agitation*, &c. In the same page of my Greek Vocabulary I find terms relating to the *Air—Breath*, which I imagine to be originally taken from the same idea, though the gentler state of the *Air* is sometimes expressed by these terms, as *AITHO*, (*Αἶθω*, *Respiro*, *Expiro*,) *AITHRA*, (*Αἶθρα*, *Aeris Serenitas*, *Suda tempestas*,) *AITHER*, (*Αἶθηρ*,) to which, we know, belongs the Latin *ÆTHER*, with the derivatives in modern Languages, *Ether*, *Ethereal*, &c. In *ATHREO*, (*Ἀθρεω*, *Conturbo tempestate*, *procellâ*,) we see the idea of *Agitation* more fully. In the preceding leaf of my Vocabulary, I find a word under the same form, *ATHREO*, (*Ἀθρεω*, *Video*, *cerno*, *intueor*,) which is derived from the idea of *Stirring up*—or *Routing* into any thing, as *Dirt*, just as *Scrutor*, belonging to *Scruta*, conveys the same sense.

sense. The term ATHROOS, (Ἀθροος, Confertus,) seems to belong to ATHREO, (Ἀθροος,) under the idea of what is *Stirred up* or together, in a heap. In these words, under the form ^TR, a difficulty occurs, whether they may not be attached to the Element TR. If they should, the vowel breathing preceding the first consonant may be organical or intensive, or the Elementary form may be a compound of the ^T and TR. All the terms under the form ^TR, above produced, seem related to each other; and surely the AITH in AITHER, (Αἰθήρ,) belongs to the AITH in AITHO, (Αἶθω.) In other Languages we have the same form ^TR for the Air, Sky, &c., as in the Irish ATHAR—AEDHAR, and the Arabic ASIR. In the same column of Mr. Shaw's Dictionary with the former word, I find ATHA, ATHACH, Waves; where in ATHA we unequivocally see our Radical ^T, &c. denoting *Agitation*. The Arabic اثير ASIR means "The Sky, *Æther*," says Mr. Richardson, who gives us as the first sense of the word, "Signing, impressed, "stamped, imprinted on the *Ground*, (a footstep,)" where we are brought to the spot supposed in my hypothesis. I must observe however, that this sense of the word brings us to various other terms in Arabic, &c., where we seem to have the form TR, SR, &c.

Among the senses belonging to AITHO, (Αἶθω,) &c. and its kindred terms, is that of 'Black—a colour produced by *Burning*,' as AITHON, (Αἶθων, ardens, Niger seu rutilus.) Hence AITHIOPS, (Αἰθίοψ,) is the person with the Sun-Burnt complexion. An adjacent word to this, AITHUIA, (Αἰθουία,) denotes "Mergus, Fulica," for the same reason, that *Fulica* belongs to *Fuligo*. The Greek AAZO, (Ααζω, Calidum halitum efflo, exhalo, Ααζω, Lædo, Violo,) relates to *Agitation* — *Disturbance* — under two different ideas. The AUCH in AUCHMOS, (Αυχμος, Siccitas ex *Æstu* vehementi,) conveys the same idea of *Heat*. An adjacent term to this in my Greek Vocabulary is AUO, (Αυω, Sicco, Arefacio, Accendo,

Aυω,

Αυω, Clamo,) relating at once to *Heat* and *Noise*; which may belong to this race of words, and have its Radical form in the future Auso, (Αυσω,) unless it is attached to the Element ^B, ^V, quasi Avo. In the same column I see likewise Aucheo, (Αυχω, Glorior,) Auchēn, (Αυχην, Cervix,) which must be referred to the same train of ideas of being *Stirred up*—*Raised up*—*Swelling up*—*HIGH*. Among the terms of *Agitation*—*Stirring up*, we must class the following words, relating to the Wind; as ASTHMA, (Ασθμα, Flatus, &c.) ATMOS, (Ατμος, Flatus, &c.) ATMOSPHERE, AUTME, (Αυτμη, Halitus,) &c. Under the form AUT we have AUTE, (Αυτη, Clamor,) the term for *Noise*, which the Lexicographers derive from Αυω, Clamo; and in this word we see the true form ^T. In the term for burning, ARDEO, we have the form ^RD; in URO, the form ^R; and in Ussi, that of ^S. The terms ARDEO, ARDOR, with their parallels in modern Languages, present to us fully the action of *Excitement*. ASSUS might belong to these words denoting *Fire*, under the sense of *Agitation*; yet I have given a different idea to it in another place, and supposed it to be derived from the *Scratched*—*Corrugated*—*Parched* or *Scorched up* form; produced by the action of *Roasting*.

This distinction however is perhaps too minute, as we cannot well separate the kindred ideas of the *Scratched* and the *Agitated* surface from each other. Thus we see, how *Ardeo* and *Aridus* ultimately belong to each other; and in *Aridus*, *Areo*, we come to the form ^R; and we see, how these words directly bring us to the Ground and its Grit, *Area*, and *Arena*. In *Aza*, (Αζα, Fuligo, sordes ex ignis flammis adhærentes,) we seem to see simply the idea of *Dirt*, as in the term *Ashes*; and yet we perceive likewise, how these words are connected with the action of *Burning*. In *Azo*, *Azaino*, *Azaleos*, (Αζω, Sicco, arefacio, Αζανω, Sicco, Αζαλεος, Aridus,) we see the idea of a Dry, *Gritty* state, or of *Dry Dirt*. Under the same form with *Azo*, (Αζω, Sicco,) relating,

relating, as I imagine, to *Grit*, *Dirt*, we have *Azo*, (*Αζω*, Veneror, colo,) To Venerate; and we now understand, that these words, remote as they seem in sense, directly belong to each other. The two-fold meaning of the explanatory word *Colo*, To Cultivate the Ground, and To Venerate, will shew us the relation of the two senses of *Azo*, (*Αζω*,) To Stir up the *Grit*, or *Dirt*, and 'To be in a *Gritty* state;' and this is precisely the relation which *ARO*, (Lat.) bears to *AREO*. Wachter has seen, that the German *Eren*, Terram colere; *EAR*, (Eng.) &c. &c. &c., and *Eren*, Honorare, Venerari, belong to each other, and to *ARO*, &c. In *Azoleo*, (*Αζωλειω*, Irascor,) the *Az* is surely significant, as in the other words; and here we have the same form as *Azaleos*, (*Αζαλειος*.) In *Azoleo*, (*Αζωλειω*,) we see unequivocally the idea of *Excitement*; and perhaps the *Zol* is significant likewise, as in *Zeloo*, (*Ζηλω*, Æmulor, Sector,) 'To be *Zealous* or *jealous*,' which I shall shew to belong to the idea of Stirring up the *Solum*, as in *Skallo*, (*Σκαλλω*, Fodio, sarculo circumcirca sarrio, findo;—Scrutor.) We perceive, how these Greek words approach to each other, in their senses of *Sector* and *Scrutor*; and in the compound *Chamai-Zelos*, (*Χαμαιζηλος*, Humilis, Humilia Æmulans,) we see, that the sense of *Zeal*, which is precisely that of Grubbing into any thing, (as we express it,) is brought to its original spot. In the same column of my Greek Vocabulary, in which *Azo*, (*Αζω*,) is, I find *Azoi*, (*Αζοι*, Servi, Servæ, &c.) which may either belong to the race of words denoting Youth, produced on a former occasion; or it may be directly attached to *Azo*, (*Αζω*, Veneror, Colo,) as denoting either the persons, 'qui *Colunt* magistros suos,' or the persons, 'qui *Colunt* terram.' We cannot decide on these points without knowing the precise idea annexed to the word.

In *AISTHO*, (*Αισθη*, Exspiro,) we have the same sense, as in *AITHO*, (*Αιθη*); but *AISTHO*, (*Αισθη*, *Audio*,) in the sense of *Audio*, brings us to *AISTHANOMAI*, *AISTHESOMAI*, (*Αισθανομαι*, *Sentio*, proprie sensu

sensu corporis, Audio, Mente percipio,) where we see the idea of *Excitement*, either in Bodily or Mental perception; and this is another proof of the truth of my hypothesis, with respect to the origin of the race of words produced in a former page (787,) as Audio, &c. In the same and the succeeding column of my Greek Vocabulary, I find Ais, AID-os, (Ais, Aidos, Orcus, Pluto,) Aisa, (Aisa, Parca;—Fatum, Insania,) Aisalon, (Aisalon, Aesalo, Accipitris genus,) Aisulos, (Aisulos, Iniquus, nefarius, &c.) Aisimoo, (Aisimoo, Consumo,) Aisumnao, (Aisumnao, Rego, Impero,) Aister, (Aister, Torris, titio,) Aistos, (Aistos, De quo nihil sciri potest, obscurus, incertus, qui, quod de medio sublatus est, ideo conspici nusquam potest,) Aistoo, (Aistoo, Memoriam alicujus aboleo,) Aisso, (Aisso, Ruo,) Aisuetor, (Aisuetor, Adolescens valde robustus,) Aischos, (Aischos, Turpitude,) where the Ais in all these words has probably the same fundamental idea of *Excitement*—with more or less of an Intensive signification in an action of *Violence*, &c. The senses of *Fate—Madness—Death—The Hawk—The bold bad man—Consuming or Destroying—Uprooting the memory*, &c., convey this idea in the strongest manner.—The terms Aistos, and Aistoo, (Aistos, Aistoo,) have been derived from the privative particle, and Isemi, (Isemi, Scio,) where the Is has still the same idea as in the other terms for *Perception*. In the *Ep-Istamai*, (Ep-Istamai, Scio,) we can hardly discern, whether the sense of Diligence and Knowledge inclines most to the metaphor of *Excitement* or *Stability*; that is, whether it signifies ‘*Erectus sum ad aliquam rem faciendam*,’ or ‘*Insto alicui rei*.’ In the English ‘*Under-Stand*,’ and the German ‘*Ver-Stehen*,’ we have the metaphor annexed to the Action of *Standing*, as with *Stability*.

Terms

Terms denoting *Water*, derived
from the idea of *Excitement*,
Agitation, &c.

ÆSTUS. (Lat.) Water in a state
of Agitation.

AQUA, UISGE, EASC, &c. &c.
(Lat. Irish, &c.) Water.

ASC, ESC, ISC, &c. &c. (Celt.)
The names of Rivers.

EGOR—ÆQUOR. (Sax. and Lat.)
The Sea.

UGROS, EAGER, &c. (Greek,

Eng.) Wet; the current of
a river.

OGEN, OKEANOS, OCEANUS, &c.
Greek, Latin, &c.) The
OCEAN.

ICHTHUS, IASG, f=ISH, &c. (Gr.
Ir. Eng. &c.) Belonging to the
Aqua, &c.

w-ASH, wh-ET, UDUS, w-ATER,
UDOR, &c. &c. (Eng. Lat.
Eng. Gr. &c.)

OOZE. (Eng.)

OSIERS, &c. (Eng.) Belonging
to the *Ooze*.

WE shall agree, that the name for *Water* would be likewise natu-
rally derived from the idea of *Commotion*—*Agitation*, &c. Among
the terms, attached to our Element, which denote *Water*, or the
objects and accidents belonging to it, we may class the following
words: AQUA, (Lat.) with its parallels in modern Languages,
ACQUA, (Ital.) &c., UISGE, OICHE, EASC, EASCONG, (Irish,) ASC,
ESC, ISC, OSC, USC, &c. (Celt.) names of Rivers; OKEAN-os,
(Ὠκεανός,) OGEN, (Ὠγεν, Ὠκεανός, Hesych.) AIGEIN, EIGION, (Irish
and Welsh,) the OCEAN; UGROS, (ὕγρος,) HYGER, or EAGER, (Eng.)
the current of a River; EGOR, (Sax.) ÆQUOR, (Lat.) the Sea;
ICHTHUS, (ἰχθύς,) IASG, (Irish,) Fish, the inhabitant of the Water;
YTH, (Sax.) Unda; OOZE, (Eng.) ÆSTUS, (Lat.) EDDY, y=EST;
UDOR,

UDOR, (Υδωρ,) *w*=ATER; *w*=ASSER, (Germ.) *w*=ATER; *w*=ATO, (Goth.) *w*=ASH, *w*=ET; UD-us, (Lat.) OUODE, (Russ.) *v*=ODA, (Scl. and Dal.) *w*=ODA, (Boh. and Pol.) *v*=IIZ, (Hungar.) *Whey* or *wh*=IG, (Eng. Serum,) *hw*=ÆG, *wh*=ISGY, (Sax. Eng.) &c. &c.

I shall produce my remarks on these words in the order, which I conceive most expedient for the illustration of the subject. The Etymologists, among other conjectures, derive AQUA from *Αqua*, "quod in perpetuo *Actu*, seu motu sit, vel quod *Agatur*" (unde *Αγαγος* *qua*ζ Hesych.) vel quod sit potabilis. Nam *Αqua* "etiam est bibo." The Etymologists have, we see, brought us to a kindred word; and thus AGO and AQUA are only different forms of each other, and alike relate to *Agitation* or *Commotion*. From the Irish UISGE, denoting Water, is derived USQUE *Baugh*, 'The Water of Life, AQUA *Vitæ*, Brandy.' Mr. Shaw interprets UISGE *Beatha* by "AQUA *Vitæ*, *Whisky*." Let us note the word *wh*=ISKY, which is nothing but UISGE, *The Water*, by water of distinction. In Irish, *Beatha* is Life; which belongs to *Bios*, *Biot-os*, (*Bios*, *Βιος*,) and *Vita*; so that *Usque Baugh*, or *Uisge Beatha*, precisely corresponds with *Aqua Vitæ*. The term EAGER, denoting the current of a River, bears the same form and sense as EAGER, ACER, (Lat.) the adjective. In the Poems attributed to Rowley we have HYGER, and HYGRA.

"As Severnes HYGER lyghethe banckes of sonde." (*Ælla*, v. 626.)

"As when the HYGRA of the Severne roars." (*Battle of Hastings*, P. II. 691.)

The Saxon EGOR, signifying in Latin ÆQUOR, as Lye explains it, occurs in the succeeding column of Lye's Saxon Dictionary, to Egean, Occare, and Eggian, Excitare; to which unquestionably it belongs. We shall hence understand the original idea annexed to the Latin ÆQUOR, which surely belongs to these terms of *Excitement*, though it appears to relate only to the notion of a Plain Surface. Nothing is so difficult, as to discover the primitive

sense, when two ideas, belonging to the same spot, alike apply to the word. This difficulty however may be unravelled thus. We cannot doubt, that the Latin *ÆQUOR* belongs to the Saxon *EGOR*; and that *EGOR* has nothing to do with the idea of the Plain surface, but with that of *Excitement*.

I have supposed, and justly too, that *Æquo* belongs to the Surface of the *Ground*; and that its true meaning appears in the sense, which R. Ainsworth gives it, of "To Equal, or lay flat " and level." The original turn of meaning however, as I have suggested on another occasion, would have been more accurately represented, if it had been explained by 'To *Rout up* a surface, 'To up-Root any thing, so as to lay it flat—*EQUAL* or *Level* 'with the *Ground*;' and hence to be *Level*—*EQUAL* in general. Thus we see, that *Æquo* and *Æquor* were alike derived from the idea of *Excitement*, and connected with the action of *Routing up* the *Ground*; though the Latins oftentimes annexed to it the idea of a Plain—Level Surface, because *Æquo* took this turn of meaning. It is curious to observe, how words still recur, or rather adhere, to the source from which they are taken, though by a secondary process. *Æquor*, the Sea, I suppose to be taken from the *Ground*; and we find accordingly, that it reverts to this sense; and R. Ainsworth considers it to be the more original idea; "*Æquor*, Any plain, or level superficies, and by a synec. "(1.) The *Earth*. (2.) The *Sea*." It is curious likewise to observe, how terms pass into meanings directly opposite to that, from which they were taken. Thus *Æquabilis*—*Æquable*, express a sense precisely opposite to the notion of *Excitement*; and *Level* bears a similar meaning. Yet *Level*, as we know, is applied to the most violent action of *Routing up*, so as to Lay Low or *Level* with the *Ground*, as 'The *Levelling* Principle—The *Levellers*;' and is derived moreover from the idea of 'Stirring—Raising up—or 'Lifting up—*Levandi*,' as I have before suggested.

ICHTHUS,

ICHTHUS, (Ιχθυς, Piscis,) the Fish, is the animal living in the *Aqua*, &c. or Water. The Latin *Piscis* and the English *Fish* belong, we see, to each other; and they should, I imagine, be referred to the Greek ICHTHUS, (Ιχθυς.) The *p* and *f*, in *p*-ISCIS and *f*-ISH, should only be considered as a labial breathing, if I may so express it, before the [^]C, [^]S, &c. The Etymologists properly refer us to the parallel terms for *Fish* in other Languages, where we have the form PS, FS; as the Gothic *Fisks*, the Saxon *Fisc*, the German *Fisch*, the Belgic *Visch*, the Runic and Danish *Fisk*, the Islandic *Fiskur*, the French *Poisson*, the Italian *Pesce*, the Spanish *Pescado*, and the Welsh *Pysg*; all which they derive from the Latin *Piscis*. Various origins are produced of *Piscis*, as quasi *Pascis*, quia *Pascit* homines—*Pecus*—*Pio*, (Πιω,) &c. &c. &c. Lhuyd produces the Celtic terms for *Piscis*, as *Pysg*, *Pysgodyn*, (Welsh,)—*Pysg*, plur. *Pyzgaz*, (Cornish,) *Pesk*, (Armoric,) and *Iasg*, (Irish.) In the Irish IASG, or IASC, as it is sometimes written, we have the form of the Greek ICHTHUS, (Ιχθυς.) Our familiar name *Fisher*, we know, belongs to *Fish*, and so does *Fisk*, &c. In Sanscrit, *Matse* is a Fish; and I imagine, that the *m* in *m*-ATSE represents the other Labials *p* and *f* in *Piscis* and *Fish*. The first incarnation of *Veeshnu* is called the “*Matse*, Avater.” Let us mark the term VEESHNO, who is sometimes represented under the name BISHNER, the God of the Sea; where we cannot help observing, that the *Poseidon*, (Ποσειδων,) or POSDON of the Greeks, is only another form of the Sanscrit terms, and that the *v*=EESH, *p*=Os, in these words belongs to the race of words denoting *Water*. We shall find a great race of words under the form BS, PS, MT, &c. &c., denoting *Water*, what is *Whet*, &c., all derived, as I imagine, from the form [^]S. We see in the *w* of *w*-ATER, *wh*-ET, &c. how these labial consonants have arisen.

In Saxon, YTH, as we have seen, is “*Unda*, fluctus,” which is adjacent to YST, “*Procella*, turbo, tempestas.” In the same

page with Yst, in Lye's Dictionary, I find YRTH, EARTH, and Yrsian, " Irasci,—fremere;" which certainly belongs to the EARTH or Dirt, *Excited* or *Stirred* up by the *Harrow*, or HERSE, &c. &c. I have supposed on a former occasion, that HITHE, from the Saxon *Hyth*, in the sense of a Station for vessels, as *Queen's HITHE*, *Lamb-HITHE*, corruptè, *LambETH*, belongs to our Element ^T, &c. denoting An Enclosure. It may mean the Spot, adjacent to the YTH, or Water. In the following passage the Saxon terms *Hyth*, *Yst*, and *Yth*, which I have here exhibited, are introduced, " Sio an HYTH byth simle smyltu æfter eallum " tham YSTUM and tham YTHUM urra geswinca. Hic unicus " *Portus est semper serenus post omnes turbines et omnes tem-* " *pestates nostrorum laborum.*"—I must add likewise, that *Hyth* is sometimes used for *Yth*, Unda, fluctus, as Lye observes under *Hyth*. I have produced in another place the terms adjacent to HYTH, denoting *Commotion—Agitation*, &c., as HYTHian, Grassari, Vastare. On the whole, we shall be disposed, I think, to imagine, that HYTH, the port, is derived from YTH, the *Water*.

Let us now turn our eyes to the Celtic Dialects, where the name for *Water* appears most conspicuous, as belonging to the Radical ^C, &c. Shaw explains Uiscé, or Uisce, by "Water, " a River;" and we may accordingly expect to find our Radical ^C, ^S, ^G, &c., used for *Rivers*, and for the names of *Places* near *Water* or *Rivers*. I shall not attempt to make an enumeration of the names of *Rivers* and *Places* belonging to our Radical, as the fact is universally acknowledged, though our Antiquarians have not been aware of the extent, to which this fact may be applied. We may well imagine, that the Critics in Greek and Latin literature have been almost or totally unconscious of the application of this Radical for *Water* in the names of *Places*, which are the objects of their enquiry.—The following observations of Lhuyd and Baxter will be sufficient to explain this fact,

as

as it more particularly belongs to our own country, and may give us a glimpse of its importance in investigating the names of Places in other regions. "As for the names of Rivers," says Lhuyd, "we often find, that when a Country is new peopled, the new-commers take the appellatives of the old Inhabitants for proper names. And hence it is, that our ancestors at their first coming (whenever that was) called so many Rivers in England by the names of *Asc*, *Esc*, *Isc*, *Osc*, and *Usc*, which the English afterwards partly retained (especially in the North) and partly varied into *Ax*, as *Axley*, *Axholm*; *Ex*, whence *Exmouth*, *Exeter*; *Ox*, whence *Oxford* for *Ouskford*; and *Ux*, as in *Uxbridge*, &c. This, I say, proceeded from our ignorance of the Language of our Predecessors, the Gŷdhelian Britains, amongst whom the word signified nothing but *Water*, as it doth yet in the Highlands, and in Ireland." (*Appendix to Baxter's Glossarium*.) He then illustrates the same idea with respect to the *Avon*, which is the appellative term for a river.—We may observe, that this circumstance not only takes place with respect to new-comers, but among the ancient Inhabitants likewise, when these terms change their forms.

Through the whole compass of Language, the proper names of Rivers are perpetually taken from the general appellative names, with some differences in form; as in the ordinary process of Languages, the same Radical, containing a certain idea, has supplied under various forms various turns of meaning, belonging to that original notion.—Sometimes the fact has been sufficiently palpable to excite the notice of the Enquirers, and sometimes it has been totally obscured; because the observers were destitute of the clue, which has been afforded by the principle unfolded in these discussions. If in the present instance, for example, Lhuyd, instead of talking about *Asc*, *Esc*, *Isc*, *Osc*, *Usc*, *Ax*, had adopted the phraseology of my hypothesis, and had told us, that the names
of

of Rivers perpetually appeared under the Radical ^S, ^C, and its cognate letters, without any regard to the vowels;—the fact, which he really means, and which he would have been ready to grant; we at once see, how this hypothesis would have generalised the subject, and how the eyes of the observer would have been opened, with respect to the extent of the fact, which he is desirous of illustrating. Baxter makes the following observation: “Isca, “hoc est *Aqua*; atque hæc veterum Brigantum sermone Uisc “erat, et hodiernis etiam Pannoniis sive Boiis Uis. Uisc proprio “positum intellectu, *Tractus* quidam est sive *Agmen Aquæ*. Certe “verbum Uisco sive *Guisco* Ostidamniis est *Adigere*, et Britannis “nostris *Induere*. Erant Iscæ in Britannia pene innumeræ. “Apud Belgas etiam flumen Esch vel Asch est, quod pro Isca “venit. Quin et flumen *Axona*, quod in Belgicâ Secundâ est “(modo dictum *Aisne*) dici videtur tanquam *Asc Avon* vel *Asc “aen*, quod *Tractus* est *Amnis*.” (*Glossarium Antiquitatum Britannicarum*, p. 140.)

Unquestionable as the derivation of *Oxford* is from Ox, Water,—the Isis, and *Ford*; still however some have imagined, that *Oxford* or *Oxenford* is ‘The Ford for Oxen.’ It is curious, that *Bosphorus*, from *Bous* and *Poros*, (*Bovc, Πορος*;) means the Passage of the Ox, for a reason which no one has been able to discover. Various causes for this name, drawn from Mythology, have been produced, which I shall not attempt to record. I shall only exhibit another derivation, which I must leave to the judgment of my Reader. We know, that the name of *Bosphorus* was given to a narrow strait of water, which we may imagine was generally chosen as the place of passage. I suppose therefore, that the Bos in *Bosphorus* is a mistaken translation of the equivocal Radical ^X, &c., which under various forms is used to denote Isc, Usc, Ux, &c. &c. *Water*, and the animal called an Ox; and thus the mistake will be precisely of the same sort, as that of the Antiquarians

quarians in their derivation of *Oxford*. The Radical [^]X, [^]S, [^]K [^], &c. &c. supplies the name for the animal *Bos* in the Teutonic and the Celtic Dialects, as in *Oxa*, (Sax.) *Ochs*, (Germ.) &c. Yχ, Ag, (Celt.) produced on a former occasion, and which I suppose to be derived from the same idea of *Excitement*, under the metaphor of the animal, which *Drives forward*—Pushes—Butts—with *Force* and *Violence*.

Bochart derives OGEN, (Ογεν, Ωκεανος,) and OCEANOS, (Ωκεανος,) from the Hebrew חג ChUG, which he represents by OG, and explains by *Maris Ambitus*. (Geograph. Sac. lib. i. c. 36.) Hesychius explains Ωκεανος by Αηρ, θαλασσα, και ποταμος υπερμεγεθης, where, in its double sense of *Air* and *Water*, we see the common idea of *Agitation*. We perceive moreover, that the sense of OK in *Oceanos*, (Ωκεανος,) OKUS, (Ωκυς, Celer,) is the same; and this is so evident, that some of the Etymologists have referred these words to each other. The Celtic terms AIGËIN and EIGION coincide, we see, with the simpler form OGEN, (Ογεν); and we see in the term OCEAN, from *Ocean-os*, (Ωκεανος,) how by a secondary process we are brought back to the original state of the word. Let us mark the explanatory term *Thalassa*, (Θαλασσα,) which might be derived from *Thal* for *Sal*, *Salt*, and [^]S or *Assa*, *Water*. If the [^]S or *Assa* does not signify *Water*, it is a Celtic addition from the construction of the Language to *Thal* or *Sal*, which unquestionably denotes *Salt*. In Mr. Shaw's Galic and Irish Dictionary, SAIL and SAILEAS signify "The *Salt-Water*, the *Sea*." The Greek *Thalassa*, (Θαλασσα,) belongs directly, as it should seem, to *Saileas*. In these Dialects, *Salann* and *Saillte* is *Salt*; and in the Welsh and Armoric we have *Halen*, *Holen*, where in the *Hal*, *Hol*, we perceive the intermediate step between *Sal* and *Als* or *Al*, (Αλς, Αλος.) SAL, SALT, means simply *Solum*, *Soil*, or *Dirt*. The adjacent words to *Salann*, *Salt*, in Mr. Shaw's Dictionary, are SAL, Dross, rust, and *Salach*, Unclean; *Salaigham*, To Defile, pollute.

pollute. On the whole perhaps we shall imagine, as *Thalassa*, (*Θαλασσα*), seems to belong directly to *Saileas*, and that no part of the word denotes *Water*, but that the term signifies only *Salt*, as in the simpler form *Sail*. In the same opening of Mr. Richards' Dictionary, where the Welsh word EIGION, "the *Ocean*," occurs, we have EHEGYR, "Swift, speedy, quickly, forthwith." We have likewise EGR, "Sour, sharp, tart, biting, EAGER, poinant;" which belong to *Aigre*, (Fr.) *Acer*, (Lat.) The preceding term to this is EGR, An ACRE; and in the same column we have EGORI, To open; where we plainly perceive, from what idea the sense of Opening is derived, and that we are brought to the spot and the action supposed in my hypothesis. The Welsh Lexicographers have justly reminded us, under Egor, of the Greek OIGO, (*Οἶγω*), which I have before referred to the same idea. Again, we have in the same column EGNU, "Force, or Endeavour "to do a thing, *Vehement* endeavour, an effort, strength, vigour;" where we unequivocally see likewise the idea of *Excitement* annexed to these words, which I have produced on another occasion. Let us note in some of these terms the organical addition of the *n* to the G; and thus the names for *Fire* and *Water* have assumed similar forms, as in IGNIS, OGEIN, &c., and OGEN, (*Ογεν*), &c. &c.

I shall now examine those terms, denoting *Water*, which may afford us some difficulty; as in many cases they appear remote from the more simple form exhibited by our Radical. These terms are WATER and its parallels, UDOR, (*Υδωρ*), &c. If we considered only the Greek *Udor*, (*Υδωρ*), and remembered, that the familiar Celtic name for *Water* appears under the form DR, as *Dwr*, (Welsh,) *Dour*, *Dur*, (Cornish and Arm.) we should imagine, that the *Dor* in *Udor*, (*Υδωρ*), belonged to these terms, and that the *U* was a prepositive vowel of some sort, Articular or Organical. We cannot however but perceive the connexion of *Udor* with *Water*; and when we remember the terms *Wash* and *Whet*, where we see the

the simpler form of *Water*, we plainly perceive, that *Wash*, *Whet*, and *Wat* in *Water*, and therefore the *Ud* in *Udor*, represent a Radical part, and that the *Ter* and *Dor* is probably not significant. Thus, then, the Greek *Udor*, (ὕδωρ,) may be considered as a Saxon term, where the *UD* is significant and Radical; as the *ASH*, *ET*, are in *w=ASH*, *wh=ET*, &c. &c., and as the *UD* is in the Latin *UD-us*, the Greek *UD-as*, *Udei*, &c. &c. (ὕδος, εὐς, ὕδει,) &c. We see other additions besides *r* to the Radical Consonant *^D*, as its Cognate *t*, and likewise *n*, as *Udat-os*, *Udateo*, *UDn-on*, (ὕδατος, ὑδατω, ὕδον, Tumorterræ, Tuber,) &c. &c. The preceding term to *UDor*, (ὕδωρ,) in my Greek Vocabulary, is *UDO*, (ὕδω, Celebro, cano, dico,) where we have the same idea of *Excitement* and *Commotion*, as referring to *Noise*. To *UDO*, (ὕδω,) belong *ADO*, *AEIDO*, &c. &c. (ἄδω, αἰδω, Cano.) To the Greek *Udor*, (ὕδωρ,) directly belongs another term in that Language, *ODUromai*, (ὀδυρομαι, Fleo.) The Etymologists produce the parallel terms for *Water*, as *Wæter*, (Sax.) *Wasser*, (Germ.) *Wato*, (Goth.) *Watn*, (Swed.) *Vand*, (Dan.) *Wuode*, (Ruthen.) *Voda*, *Woda*, (Scl. and Pol.);—for *WASH*, as *Wæscan*, *Wacsan*, (Sax.) *Waschen*, (Germ.) &c. &c.;—for *Wet*, as the Saxon *Wæt*, the Swedish *Wat*, &c. The form of the Slavonic *Voda*, or, as it is written in Russian, under the form of our English *B, BODA*, will remind us of the Phrygian term for *Water*, preserved in *Orpheus*, *BEDU*, (Βεδυ.)

Και BEAT νυμφῶν καταλείβεται αἰγλαὸν ὕδωρ. (Frag. 19.)

We here see, how the forms *^D*, *w-^D*, *v-^D*, *b-^D*, or *BD*, pass into each other; and when the form *BD* is constituted, another great race of words is to be found, which will require a distinct discussion in a separate and an ample Volume. Whether the two forms have passed into each other, and by what process this has been effected, I shall not now enquire. I shall however examine a few terms under the form *w-^D*, &c., and shall shew, how they are related to each other, whether we conceive them as

belonging to the Element ^D, &c. or BD, &c. That WHET, and its parallels WATER, &c. are derived from the idea of Excitement—*Stirring up*, &c., will receive confirmation from remembering the verb ‘To WHET,’ which actually signifies ‘To *Stir up*—*Excite*,’ &c. We cannot but perceive, how the term *w*-EATHER connects itself in form and meaning with *w*-ATER and with AITHER, (*Aether*); which latter word the Etymologists have produced as parallel. I suppose, that these terms are derived from the idea of *Agitation*—*Commotion*; and accordingly the German *Wetter* means in one sense “*Boisterous*, stormy, windy, tempestuous, and *violent* “WEATHER.” Hence we shall not wonder to find, under the same form as WEATHER, the name for the “*Vervex*, *Aries*,” the *Boisterous* animal. Though the Etymologists see no relation between *Weather*, the Element, and the Animal, yet they derive the Animal from the same idea—from *Wederen*, (Belg.) *Witherian*, (Sax.) “*quod sit animal mirifice refractarium*.” The German WIDER, Against, which belongs to this Saxon and Belgic verb, I find in the same column of my German Lexicon with *Wetter*, the violent *Weather*, or Storm, and *Widder*, the Ram; the Violent animal; from whence we shall learn, that WIDER relates to an action of *Violence*, and that it means the *Violent* and *Strong* opposition,—“*Das ist diesem gerade Zu=WIDER*, That is directly “or diametrically *Opposed* to this.”—To *Wider* belong *Wieder*, ‘*Again*,’ and *Weder*, ‘*Neither*,’ originally applied to the *Violence* of a ‘*Recurring* action, and of *Refusal*.’ Even our familiar preposition WITH belongs to these terms, denoting actions of *Excitement*—*Violence*, *Opposition*, &c. The original sense of WITH appears in such examples as ‘To WITH=*Stand*,’ and ‘To be ‘angry WITH.’ Lye justly gives us, as the first sense of the Saxon WITH, “*Contra*, *In*, *Adversus*—WITH *gecynde*, *Contra naturam* “—*Irsian* WITH, *Irasci*, *indignari*, *excandescere in*.” The Etymologists acknowledge, that the Law term WITHER-Nam, the Vetitum

Vetitum Namium, is derived from *Wither*, Contra et *Nam*, Captio.

The parallel terms, which the Etymologists have produced to *Wave*, in other Languages, are *Vague*, (Fr.) *Waeg*, (Belg.) *Wag*, (Sax.) *Wasser=Wogen*, *Be=Wegen*, (Germ.) “Movere, Agitare; “*Unda enim nihil est nisi Aqua mota*,” says Skinner. We here see, that if the words produced by the Etymologists are parallel to *Wave*, *Wave* must be considered as belonging to the Element $\wedge G$ or $\wedge B$. I must observe, however, that the Element $\wedge B$ supplies a great race of words denoting *Water*; and this mode of change, from the G , &c. to the Labial at the end of words, is not very familiar. However this may be, we may observe in general, that the Elements $\wedge G$ and $\wedge B$, as denoting *Water*, must be considered as distinct from each other. The German term *Be=Wegen*, as it is explained by my Lexicographer, precisely represents the sense, which is supposed in my hypothesis to be annexed to this race of words;—“To Move, Stir, Shake;—To “Move, Incite, Excite, Actuate, *Stir up*, Induce one to.” The form *Vague*, the Waves, brings us to *Vague*, (Fr.) which we express by *Vague*, Unsteady, *Vagus*, (Lat.) *Vagabond*; *Vacillo*, (Lat.) *Vacillate*, *Waggle*, &c. The German *Be=Wegen* brings us to *WAG*, *WAGON*, or *Wain*, *WAGE* War, *WAGER*; where, in the two latter words we have the *Excitement* of Hardihood and Adventure.—From the *WAGER* of Adventure, deposited or laid down, we pass to *WAGES*, the Laid down or Stipulated Hire, with its parallel terms *GAGER*, (Fr.) *En-Gager*, *En=GAGE*; where, in the phrase ‘To *En=GAGE* in a perilous enterprize,’ we again revert to the original idea of *Excited* action. Hence we pass into the form *Gager*; and thus we see, how by the most natural process terms may be generated, which belong to each other, though totally unlike in form.—The term *WEIGH*, with its parallels, belong to *Be=Wegen*, as the Etymologists understand;
and

and it alike refers to the *Motion* of the Scales, and of the mind, in deliberating.

The term WASH or WASHES is used as a substantive, to express *Watery*, Fen or Boggy Land. Junius says, that it is applied in Norfolk to “Terra quædam plana et plerumque arida, cui nomen à lavando vel alluendo ductum;” but Lye has justly referred it to the Islandic *Vos, Væsa*, “Locus palustris et humidus.” In the term OOZE, and Oozy Ground, we see plainly the words for *Water*, under the more simple form, as in *Isc, Usc, &c.* without the labial sound, as in *w=Ash, v=Os, v=Æsa, &c.* Hence has been derived the name for the fertile, habitable spots in *Ægypt*, called *Oases*: originally applied, as I imagine, to the Oozy Ground, or Ground attached to or connected with *Water*. Our great Bard has brought us to this derivation—by applying the word OOZE to the *Oasis* Ground of *Ægypt*, if I may so say, when it has been Watered by the inundation of the Nile.

“The higher Nilus swells,

“The more it promises: as it ebbs, the seedsman

“Upon the slime and OOZE scatters his grain,

“And shortly comes to harvest.” (*Antony and Cleopatra.*)

Bochart has given to the term *Oasis* an Arabic origin; in which, as I imagine, he is mistaken. The Etymologists have derived OZE or OZEY, from *Ost, Squamma, Solum Squammosum*. To these terms OOZE, &c. we should probably directly refer the Greek *Asis*, and *Asios*, (*Asis, Coenum, sordes, limus, Asios, Limosus.*) On a former occasion, I referred *Asis* to the Ground, as denoting Dirt merely; yet I think we perceive, that it has advanced a step further, and has passed into the idea of *Watery* Ground, as in OOZE. This appears, I think, in the combination *Asio en Leimoni*, (*Asio en λειμωνι*), in the Oozy meadow, or *Leimon*, which belongs to the *Limus*, or *sLime*. The quarter of the Globe *ASIA*, means the

Fertile

Fertile Land—as if well supplied with *Asis*, (*Ασις*,) *Moist*—*Watered* Soil, in opposite to the dry, sandy Desert,

The succeeding word to OZE, OZEY Ground, in Skinner, is *Ozier*; which he refers to the French *Osier*, *Ozier*, and the Greek *Oisua*, *Oisos*, (*Οισυα*, *Οισυς*, *Salix*.) These words surely mean the production belonging to the Oozy Soil. The preceding word to Oisos, (*Οισος*, *Vimen*, *Salix*,) is *Oison*, (*Οισον*, *Funis nauticus*, *retinaculum*;—*Funis*,) which we shall imagine, I trust, to have denoted originally the Rope made of the flexible *Ozier*. We cannot doubt, I think, that *Itea*, (*Ιtea*, *Salix*,) belongs to *Oisos*, (*Οισος*); and this brings us to the *w=ITH*, *w=ITHY*, and *w=ICKER*. An adjacent term to *Itea*, (*Ιtea*,) is *Itus*, (*Ιtus*, *Circumferentia et curvatura rotæ*, *omnis extremitas rei rotundæ*, *umbo*,) which meant originally the flexible *Itea*, (*Ιtea*,) or *Withy*, split and bent into a circular curve. I have supposed, that the Flexible *Ozier* and its parallels belong to the terms for *Water*, by the process above stated; as I think, that the *Ozier* means unequivocally the tree, which belongs to the Oozy Ground; and if that be the case, the other part of the process cannot, I think, be doubted, I am confirmed in this idea by the German word WEIDE, which at once means 'Pasture Ground,' and a WITHY. If however I had perceived only the idea of *Flexibility*, as in the *w=ITHY*, and *Itea*, *Itus*, (*Ιtea*, *Ιtus*,) I should have thought, that this idea was taken from the *Water*, having the property of easily yielding to impressions, as in *Υγρος*, *Humidus*,—*Flexibilis*, or from the more general sense of *Excited motion*; as objects which easily *Move here and there* are more *Flexible*. Hence *Flexibilis* means in one sense "Inconstant, *Wavering*," as R. Ainsworth explains it. I have sometimes thought, that the *Ash* may be derived from the idea of its *Flexibility*. The *Yielding* property of *Water*, or of *Watery*—*Slimy*—*Muddy Matter*, brings us at once to the idea of what is *Soft*—*Yielding*—*Weak*; and hence we have the term now adopted—

WEAK,

WEAK, and WAX, Cera. The succeeding article in Junius to WEAK, "Mollis, tactui cedens," is WEAKY, Humidus, Madidus. The Etymologists have justly referred *w*-EAK to EIKO, (Εἰκο, Cedo,) which signifies likewise 'Similis sum;' where we see the idea of soft Plastick matter, of which the EIKO, (Εἰκο, Imago, Effigies,) the Image, is formed. In EIKE, (Εἰκη, frustra Temere,) we have the *Mud—Stirred up* in a state of confusion. The same idea appears in the phrases 'To be in a *Muddled—Muddy* state,' and in the Latin term *Turbate*. The WICK or WEEK of a Candle is the *Soft* substance, of which this part of a candle is made; and a WEEK, Septimana, is nothing but a period which WAGS on, if I may so say, or keeps *Moving* on by *Recurring* changes—or periods—per *Vices*. Let us mark the Latin *Vices—Changes*, which belongs to these words and to the same idea. Thus WEAK—WICK or WEEK are derived from the same fundamental idea, as WEEK, Septimana. The two former mean the *Soft—Yielding* substance, which easily WAGS—is *Stirred* or gives way; and the latter means what WAGS or Proceeds onwards. The term WEEK and *Vices* precisely correspond with each other. If I had not observed, that WEAK connects itself with WICK and WAX, which seem to relate particularly to Plastic materials, I should have imagined, that WEAK was derived from the more general idea of the *Excited—Violent action*, by which things less powerful are subdued—or rendered WEAK. The opposite ideas of Strength and Debility are, we know, annexed to the same term, with some slight change in its form, by the operation of what Grammarians call an Active and a Passive signification, as 'To Conquer—To be Conquered, To Subdue—To be Subdued, *Sub=Igo, Sub=Actus, Vici, Victus*.' We perceive, in the verb "To WEAKEN," an active sense; and this might have conveyed the same idea as *Vici*. We see too, that *Vici* is a term belonging to this race of words, as denoting actions of *Violence*. In vulgar English we have a
term

term for Beating, under a similar form—WACK, relating to an action of *Violence*. In German, WEICHEN means “To soften, “*Weaken*, mollify, to soak, steep, macerate;” where, from the explanatory terms *Soak* and *Steep*, we should imagine, that this sense of WEICHEN was related to *Water*; yet, in the phrase WEICHT, WEICHT. Make *Way*! Clear the Way! Away! Avoid! &c. we seem to see the sense of *Excitement*, as belonging to the more general idea. It is impossible oftentimes to distinguish the peculiar notion annexed to a word, when different turns of meaning, existing in the Element, are equally applicable to it.

We have seen, that *wh*=ISKY means the Isk, &c. *Water*, by way of distinction, the *Strong Water*; so *Whey* or *wh*=IG might mean the thin *Watering* fluid; in a depreciating sense. In Scotch, WHIG means “A thin and sour liquid of the lacteous kind,” says Dr. Jamieson. From this word our party term WHIG is commonly supposed to be derived; as denoting the poorer sort of Presbyterians in Scotland, who were obliged to drink this species of liquid. Others however have adopted different derivations, on which it is difficult to decide. WHIG might belong to the terms denoting Motion, WAG, &c., and mean the liquid produced by the action of *Curdling*—with which the idea of *Commotion* is perpetually annexed. The term succeeding WIGG or WHIG, “the “thin serous liquid,” in Dr. Jamieson’s Dictionary, is WIGGLE, which Dr. Jamieson explains by “To *Wriggle*;” and he refers us to WAIGLE, “To Waddle, to *Waggle*.” Let us mark these terms WADDLE, WIGGLE, WAGGLE, &c., and remember VACILLOR, *Boggle*. We cannot but note, how BOGGLE belongs to BOG; as *Vacillor*, To *Vacillate*, connects itself with *Vagus* and *Vague*, the Wave; and we cannot but perceive likewise, how they all belong to each other. The term in the preceding column of Dr. Jamieson’s Dictionary to *Waigle*, is WAGGLE, “A Bog, or marsh;” where we unequivocally see, how these terms are connected.

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There is another term, WHIG, which Dr. Jamieson explains in one place by "A Species of fine wheaten bread," and in another by "A small oblong roll, baked with butter and currants." He refers this term to the German *Wagghe*, "Panis triticeus;" from which, and his first explanation, we might be led to think, that the WHIG meant the *Wheaten* bread. The German "WECKE, "WIGS, round WIGS;—Ein Butter=WECKEN, Roll Butter," bears the same form with WECKEN, the term of *Excitement*, Er=WECKEN, "To aWAKEN;—To Raise up, Excite," &c., as my Lexicographer explains it. Hence we shall imagine, that the WHIG or WECKE is so called from its *Raised up*—Swelling or *Roll* form. We should at once say, that WIG, the covering for the Head, meant the *Swelling out*—*Bushy* figure, if we did not recollect *Periwig*, and remember the parallel terms *Perruque*, (Fr.) *Parucke*, (Germ.) This word has great difficulties; and it has been derived by the Etymologists from various sources, as the Hebrew פֶּרֶחַ *Perah*, which is explained by 'Capilli verticis,'—the Greek Πηνικη—Πυρριχος, &c. The latter derivation is that of Wachter, who rejects the idea of another Etymologist, by whom the word is written *Baruke*, and is supposed to be derived from *Bar*, Caput, and *Huke*, Peplum. He produces, however, the article of Somner, preserved also in Lye. "HICÆ. Paruca; Vocab. Dewes. "Non liquet," (inquit Somnerus,) "fortasse, Perruqua, i. e. Galerulus." The doubtful term HICÆ is perhaps confirmed by our English term WHIG; where we seem to see the UCKE and UQUE, in *Par*=UCKE, *Perr*=UQUE, which would lead us to conceive, that these words are compounds, and that *Par* or *Perry* might denote the *Head* or *Top*. The WHIG might mean the *Raised up* object, and belong to terms of the same meaning, which we have so often observed. The Saxon HICÆ occurs in the same column of Lye with HEXTA, Altissimus; and we see how *wHIG* may convey the same idea. The Element BR supplies a great race of words, denoting the

Top

Top, or Head Part, as *Brow*, with its parallels *Braewe*, (Sax.) &c. &c. Let us mark the name of this celebrated Etymologist, WACHTER, which belongs to our race of words denoting *Excitement*; as WACHT, The WATCH; WECKEN, To aWAKE, &c. We have seen the term WHEATEN, above adopted, which belongs likewise, by a process removed only two steps backward, to the same idea. The Etymologists justly refer WHEAT, and its parallels *Hwat*, (Sax.) *Weitz*, (Germ.) &c. &c., to WHITE, (Eng.) *Hwit*, (Sax.) *Weiss*, (German,) which belongs to the colour of WATER; and I have shewn, that WATER, WASH, WET, &c. &c. are attached to the idea of *Excitement*, as we see it in WECKEN, &c. &c. Such is the process, by which words, containing ideas totally removed from each other, may have been originally derived from the same fundamental notion. In the next column of my German Dictionary to that, in which WACHEN, To WAKE, WATCH, is, I see WACKSEN, "To WAX, burnish, grow," &c., and WACKSEN, "To WAX, or sear something, do it over with WAX." We cannot but imagine, that these words, under a similar form, have a similar fundamental idea; and hence my former conjecture will be confirmed, in which I suppose, that WACKSEN, "To WAX, burnish, grow," &c., is derived from the idea of *Stirring up* or *Raising up*. WAX, as I have shewn, is nothing but the Soft—Yielding substance, derived from the idea of an object easily *Stirred* or *Moved*.

We shall now understand, that the Latin UTER, and the English UDDER, with its parallels OUTHAR, &c. (*Oudap*, Uber, Mamma proprie belluarum;—Ubertas, feracitas, pars agri maxime foecunda,) belong to the forms WATER, UDOR, (*Tdap*,) as denoting substances, *Swelling* out with moisture, or WATERY substances. We hence see how it denotes the *Fertile Soil*, as 'Abounding with or Prolific from moisture.' The explanatory terms *Uber* and *Ubertas* have the same relation to each other.

We are brought likewise to the original spot in an adjacent term, OUDAS, (Ουδας, Solum, Pavimentum;—Humus, terra.) We shall not wonder, that OUDAS and OUTHAR, (Ουδας, Ουθαρ,) are connected with each other, when we recollect the relation of the explanatory word *Humus* to *Humidus*. In UDRIA, (Υδρια, *Hydria*, vas aquarium,) we have the same form as in OUTHAR, (Ουθαρ,) &c. In UDNON, (Υδνον, Tumor terræ,) which is acknowledged to belong to UDOR, (Υδωρ,) we have likewise the *Swelling-out* substance. The Greek ASKOS, (Ασκος, Uter, pellis; follis, culeus,) conveys a similar idea of *Rising* or *Swelling* up, as Moist substances, and belongs to the form ISC, &c. &c. I have shewn on a former occasion, that an adjacent word to ASKOS, (Ασκος,) under a similar form, ASKEO, (Ασκειω, Colo, Exerceo,) is derived from the idea of *Stirring up* or *Raising up* the Land in Cultivation; and thus we perceive, how they both convey the same fundamental idea. I have suggested on a former occasion, (p. 387,) that there is some difficulty respecting these words; and I am still of the same opinion. I cannot doubt respecting the origin which I have attributed to UTER; and I have before observed, that UTER and UTERUS belong to each other, under the idea of the *Swelling-out* form. So far, I think, we cannot doubt; and yet UTERUS is surely connected with the Greek USTERA, (Υστερα, Matrix, Uter,) which brings us to another Greek word, USTEROS, (Υστερος); and this does not seem directly to attach itself to the race of words, which I am now discussing. I have likewise suggested on a former occasion, (p. 386,) that a word under the same form, the adjective UTER, is a compound of two parts, corresponding with such terms as *Eter-os*, (Ετερος.) This perhaps is not precisely the case, as it is a compound consisting of three parts, and directly corresponding with our term *Whether*, and its parallels *Hwæther*, (Sax.) *Cwathar*, which I have shewn to be a triple compound, consisting of WHO, QUI, &c. and EITH-ER, which is the same double combination, as
in

in ET=ER-os, (Ετερος.) I shall not proceed to a greater length in my examination of the Race of Words, denoting WATER; as the observations which I have already made will sufficiently unfold every thing which more directly belongs to the objects of the present Volume. As we pass into the Consonant forms *w-^D*, *w-^T*, *b-^D*, &c. &c., we entangle ourselves with a great race of words, which will constitute a future theme of ample and important discussion. It is marvellous to observe the process, by which the different Elementary Characters pass into each other; and ‘as we advance forward in these enquiries, we shall be enabled more fully to understand and admire the secret workings of that con-
trouling principle, which still continues to multiply, to mark and to separate these changing forms, as they pass through all their varieties of symbol—of sound and of meaning.’



Terms denoting *Noise*, as inseparably connected with the idea of *Excitement*, in *Stirring up* or *Grating upon* a surface, as the Ground, EARTH, &c., under the form ^RS, &c.

HERSE, HARKE, &c. (French, Germ.) The Harrow.

HIRTUS, HIRSUTUS, ERTU, &c. (Lat.) What is Rough or HARSH. (Eng.)

HOARSE, HAS, HEISCH, &c. (Eng. Sax. Germ. &c.)
EREUGO, RUCTO. (Gr. Lat.)

HRUFAN. (Sax.) Stertere, To ^ROUT. (English,) To make a Noise, and to Stir up the Earth.

HRUKJAN, (Goth.) Crocitare.

HIRSP. (Scotch,) To Jar.

HIRST, HIRSILL. (Scotch,) The Harsh Grating of Mill-stones against each other.

HRUXLE. (Sax.) Strepitus.

HRISTLAN. (Sax.) Crepere.

HURTLE. (English,) A Clashing Noise.

^RATTLE, ^RUSTLE, &c. &c. (Eng.)

^RACLER. (French,) To ^RAKE, Scrape, &c. &c. &c.

I SHALL in this Article produce the terms belonging to the forms of our Element ^RC, ^RD, &c. ^C, ^D, &c. &c., which denote *Noise*. My hypothesis is, that these terms are either derived from or inseparably connected with the idea of *Scratching* or *Grating* upon a Surface, as the EARTH; by which action the HARSH, *Grating* Noise, is produced. We see, that the term *Grate* at once expresses the Action and the Noise; and I shall shew in a future Volume, that it belongs to *Graze—Scratch—Scrietch*, &c. &c., and ultimately to terms for the Ground, CREAT, &c. We cannot but note the explanatory term HARSH, which I have been

been obliged to anticipate, and which is connected, as I imagine, with such terms as *HIRTUS*, *HIRSUTUS*, produced in a former article, and ultimately to the *HERSE*, *HARKE*, &c., the *Harrow*, &c. I shall produce various terms which have been before noted, though I shall omit others relating to the same idea; as their true force will sometimes be best seen by a comparison with those words, to which they are more immediately related, and which I have sufficiently discussed on former occasions in their due places. I have collected in a preceding Article, (page 627,) the race of words under the form [^]RD, [^]RT, [^]RS, &c., denoting what is *HARSH* or *Rough* to any of the senses; to which race the terms under the same form, denoting the *HARSH Noise*, more particularly belong.

The English *HOARSE* is the *HARSH*—*Rough Noise*. The Etymologists have justly produced, as parallel, the Saxon *Has*, the Danish *Hass*, the Islandic *Hoas*, the German *Heiser* or *Heisch*, the Belgic *Haersch*, which they imagine to be formed from the sound, “Videntur à sono ficta; asperitate enim suâ Raucedinem exprimunt.” Lye, in his Edition of Junius, has the term *HACE*, *Raucus*, as used by Chaucer; which he refers to the Belgic *Heesch*, the Saxon *Hase*, and the Islandic *Hæs*. This term *HACE*, in the Lexicon of Junius, precedes *HACK*, *HATCH*, or *HASH*; where we see combined the idea of *Noise*, and that of *Tearing up*, or Cutting up any Surface. An adjacent word to the Saxon *Has* is *Haswe*, *Lividus*; and in another sense, “Aridus, sive potius, Ariditate Asper.” The Latin *Asper* belongs to the same race of words; and it is justly explained in one sense by Robert Ainsworth, “*HARSH, Grating*.” Some derive *Asper* from *ασπερον* pro *αγονον*, “sterile, vel non seminatum.” In German, *HUSTEN* is a Cough; and the preceding word to this is *HUSCHE*, “A Box, cuff, or blow on the ear;” where we have the idea of *Noise*—connected with the more violent action of Excitement. Let us remember the terms *Hiss* and *Hir*, which belong to each other

other for the same reason. *HUSKY* is a colloquial word bearing a similar meaning to *Hoarse*, *Has*, *Hace*, &c. We connect *HACK* with the action of *Coughing*, when we talk of a *Hacking Cough*. Dr. Jamieson produces, as I have before observed, *HACE*, *HAIS*, as signifying *HOARSE*, and *HUSCHART*, A Cougher. In the succeeding column of this writer's Dictionary we have *HACK*, "A *Chop*, *Crack* "or *Cleft*," &c., which belongs, we see, to *HACK*, To Cut; and we cannot but note, how *Chop*, *Crack*, relate at once to the *Cut* and the *Noise*. I find likewise " *HACK*,—*Muck-HACK*, A Dung-fork "with two prongs, shaped like a *Hoe*," or *HOUGH*. Here we are brought to the very action of *HACKING* up the *Dirt*, supposed in my hypothesis. The *Muck-HACK*, or two-Pronged fork, brings us likewise directly to the *HOOK*, which I have before referred to the same action. In the combination *HOOK-Land*, which means "Land plowed and sowed every year; called also *Ope Land*," we are again brought to the spot from whence this term and its parallels are derived. *HOOK-Land*, or *Ope-Land*, is the Land *HOOKED* or *HACKED* up, *Opened* or *Plowed* up every year, in opposition to *Fallow land*.

A word adjacent to *HUSCHE*, &c., in the German Vocabularies, is *HURtig*, "Active, Speedy, Quickly," &c.; where we have the form ^RT, with the due meaning of *Excitement*, or *Agitation* of Motion, belonging to this race of words. In Saxon, *HRACA* is *Tussis*, where we have the form ^RC; and I must here observe, that the words, which appear in English under the Element RT, &c., without a breathing before R, are often written in Saxon with an *H* before the R, which will shew us, that the words under the form RT, without the breathing before R, belong to our Element ^RT with the breathing before it. Thus, in the column where *HRACA* occurs, we have *Hracod*, *Raked*, *Ragged*, *Hrad*, *Rode*, &c. &c.; and in another place we have *HRUTAN*, To *Rout*, *Stertere*, *Ronchisare*. In *Rout* we perceive at
once

once the action of *Stirring up* the Ground, and the *Noise*. In EREUGO, (Ερευγω, *Ructo*, vel *evolvo*, quasi *Eructando* effundo,) ^RUCTO, to ERUCTATE, we see the idea of the *ROUGH Noise*; and I have shewn in a former page (601,) how it belongs to the action of *Stirring up* the Ground. In *Vomis* and *Vomo* this relation is manifest, as I before observed; but in the *Ex=ERama*, (Εξεραμα, *Vomitus*,) from *Ex-ERao*, (Εξεραω, *Evacuo*, *expromo*,) which is acknowledged to be derived from *Ex* and *ERA*, (Εξ, Ερα, *Terra*,) the Ground, we directly see the very metaphor which I have supposed. We see too in *ERao*, (Εραω,) the *ER* of *Ereugo*; and hence we perceive, how the forms ^R, ^RG, RG, pass into each other. In the same opening of Lye's Gothic and Saxon Dictionary, where *HRUTan* is, we have *HRYsan*, *Movere*, *Quatere*, and the Gothic *Hrukjan*, *Cantare*, *Crocitare*; *HRUTH*, *Æstus*, *Commotio*; *HRUXLE*, *Strepitus*. Let us mark the *Croc* in *Crocitare*, which belongs to *Scratch*, *Grate*, &c., and to *Creat*, the Ground. In the same leaf of Lye's Dictionary we have *HROC*, the ^Rook, *Cornix*, *Graculus*, the *Noisy* bird; where let us note the *Grac* in *Graculus*, belonging to the *Croc* in *Crocito*. In the same column we have *HRISTlan*, (Sax.) To ^RUSTLE, *Crepere*, *Streper*; *HRISjan*, (Goth.) *Quatere*, *concutere*; *HRISEL*, *HRISL*, &c. (Sax.) *Radius textorius*, which means the *Rattling* Shuttle; *HRISCian*, *Vibrare*, *Vacillare*, *Stridere*; *HRIS*, *Frondes*; where we have at once the idea of *Commotion* and *Noise*; *HRISEHT*, *Setotus*, which means the *HIRSUTE* object; *HRISTenda*, *Astridulus*; *HRISTung*, *Difficultas Spirandi*, where we find the sense of *Noise* in *Stirring up* or *Drawing up* the *Breath*; and *HRITHian*, *Febricitare*, which relates to the *Agitation* or *Irritated* state of the frame in the paroxysms of a *Fever*. In the same column we have *HRIOH*, *Asper*, *concitatus*, which Lye justly refers to *HREOG*, *Rough*; *Hreoh*, *ROUGH*. This will again shew us, how the forms ^R, ^RG, RG, pass into each other, *HR*, *Hreog*, or *hREOG*, *ROUGH*. In the same column

with

with *Hreoh*, we have HREOH-*full*; and in the next *Hreow*, *Raw*, and *Hreowian*, To *Rue*; where in *Rue* and *Raw* we see how the form R^ has arisen. In the same leaf we have *Hreran*, To Rear, Agitare, Commovere, which is nothing but the Element ^R doubled to express the idea more strongly HR=ER=*an*; and in ^RE-AR we have still another form. In the same column we have *Hrere*, *Rear*, *Rere*, *Crudus*, *Incoctus*, which means what is done in an *Agitated*—*Confused*—*Rough*—*Rude* manner; and ‘*Hrere*—*Mus*;’ *Rere*—*Mouse*, *Vespertilio*, the *Hurrying* or *Flitting* about Bat, as we express it, and HRETH, *Trux*, *Asper*, *Sævus*; where we have the form ^RT, which brings us to WRATH, RAGE; and thus we see, how by the most simple and natural process words have been formed, remote in form and meaning to each other, though all ultimately connected under the same fundamental idea.

I have already produced the Scotch HIRST, HURST, the HARSH spot, if I may so say, the ‘*Locus Hirsutus*,’ the *Rough*, *Rugged* Spot; as likewise the adjacent terms in Dr. Jamieson’s Dictionary, HIRST, HIRSP, HIRSILL, HIRSLE. Dr. Jamieson explains HIRST by ‘The *Hinge* of a Door,’ which means the object making a HARSH grating noise. In the second sense we have *Miln-HIRST*, the place, “on which the cribs or crabs (as they call them) ly, within “which the mill-stone HIRSTS or HIRSILLS,” *Rudd*. “This “learned writer,” says Dr. Jamieson, “properly refers to A. S. “*Hyrr*, *Cardo*. This he derives from *Hyrstan*, To *Rub* or make “a noise. But there is no evidence that the *v.* signifies To rub. “Its only senses are to murmur, and to fry or make a noise, as “things do when fried. To A. S. *Hyrr*, we may add *Hearre*, Isl. “*Hior*, Teut. *Harre*, *Herre*, id.” The Saxon *Hyrr* belongs to the form ^R, and to the Latin *Hirrio*, &c. &c. Let us mark *Cardo*, and remember the English *Card*, To *Card* wool, which belongs, for the same reason, to *Crates*, *Grate*, *Scratch*, &c. &c. Mr. Ruddiman had probably authority for the sense of *Hirstan*,
to

to *Rub*, or *Grate* upon a surface, which, according to my hypothesis, is probably the original idea. Dr. Jamieson explains *HIRSILL* or *HIRSLE*, in its second sense, by "To *Graze*, *Rub* on;" where we have the genuine notion. In the first sense he explains it by "To move, or slide down, or forward, with a *Rustling* noise, " as of things rolled on ice, or on *Rough Ground*;" where let us mark the term *Rustle*, and remember *Rattle*, *Ruttle*, in which we have the form of the Element, when a vowel breathing is acquired between the two Consonants of the Radical, and lost before the first. Ruddiman justly refers the word to *HYRSTAN*, and to *HRISTL-an*, *Crepere*; where, in the latter, we see how the forms *^RS* and *RS* pass into each other. I am unwilling to record the conjecture of Dr. Jamieson, who is not contented with this indisputable derivation, but seems rather inclined to refer the word to the German and Belgic *Aersel-en*, *Aarzel-en*, retrogredi, q. culum versus ire, from *Aers*, podex. Our Lexicographer is moved to propose this conjecture, because a person is said to *HIRSILL down a hill*, "when instead of attempting to walk or run " down, he, to prevent giddiness, moves downward sitting." Here *Hirsill* means To *Grate* or *Rub Roughly* or *HARSHLY* against the *Ground*, in his motion downward. "To *HIRSP*" Dr. J. explains by "To *Jar*, to be in a state of discord;" where we have again the *HARSH—Rough Noise*; and this word he refers to the English *Rasp* and its parallel terms. The word *Rasp* is only another form of *HIRSP*, as in similar instances above produced of the form *^RS* and *RS* passing into each other. The *p* is only an organical addition to the *S*.

Lye explains the Saxon *HYRSTAN* by *Murmurare* and *Frigere*, where we alike see the idea of *Scratching* or *Fretting* upon a surface, so as to produce *Noise*; and by a metaphorical application we have likewise the *Corrugation* of a surface from such an action. The succeeding word to this term in Lye's Dictionary is

HYRSTING, Frixio, Frixura, a Frying or Parching, where we have the same idea of a *Corrugated* or *Scratched* Surface from the similar effects of a Scorching Heat. I have adopted the word *Scorch* for the purpose of observing, that this term is derived from the *Scratched* or *Corrugated* Surface. I have used the word *Fretted* on this occasion, because it is the appropriate term to express *Scratching* up a Surface, as 'To *Fret* channels on the Cheeks'—'To *Fret* a grave;' as used by Shakspeare, and because it belongs to *Frigere*, *Frixio*, *Frixura*, and the Latin *Frico*, in which latter word the idea of *Scratching* over a Surface is fully manifest. I have adopted the word *Corrugated*, as here we have the RUGA, the *Furrowed Ground*, under the form RG. In the same column of Lye's Saxon Dictionary where these words occur, we have "HYRTH-ling, q. d. EORThling, EARTH-ling," says Lye, "Colonus, "agricola, terricola, arator;" where we are directly brought to the spot supposed in my hypothesis. The succeeding word is HYRTling-beri, which he explains by "Agricolarum burgus sive vicus. Hodie Irtlingborough, (vulgo Artleborough,) in agro "Northantoniensi." Perhaps the town in Norfolk, near which I am writing these observations, *Attleborough*, is derived from a similar source.

In the same column we have HYRT, Hurt. Læsus. HYRTan, "Refocillare, animare, confortare;" *Hyrstian*, Concurrere; *Hyrst*, Ornamentum. In HYRT, *Hurt*, and *Hyrstian*, Concurrere, we have the more violent action belonging to our Element, of objects *Stirred* up, together, &c, or *Struck* together or against each other, &c. HYRST, the ornament, may have the same meaning as *Fretted* in the ornamental work, called *Fretted* work; or it may belong to the more general idea of *Dressing* or cultivating the EARTH. I shall shew, that *Dress* belongs to *Dirt*; and we know, that *Dress* equally applies to Cultivating the Ground, ("And the " Lord God took the man, and put him into the garden of Eden

"to *Dress* it, and to keep it,") and to the ornament of Garments. We know too, that *Colo* means "To till or husband Ground," and "To deck, trim or adorn." The Saxon *HYRTAN*, *Refocillare*, *animare*, *confortare*, belongs to the idea of *Stirring up* or *Exciting*, in a metaphorical sense. If 'To *HEARTEN*' should belong to this word, we shall then understand the origin of *HEART*. The *HART*, the animal, means the *Stirrer up*—the *Pusher*, &c. with his horns. I have conjectured, that the Latin *h=ORTOR* belongs to the same idea of *Stirring up* or *Exciting* to action; and in *h=ORTUS* we are directly brought to the *EARTH*. I have already produced the German *h=URSCHEN*, *Incitare*, (p. 792); and thus we see, that these terms for *Exciting* to action should be considered probably, as more directly belonging to each other.

I have before had occasion to explain the term *HURTLE*, as at once expressing the ideas of *Agitation* and of *Noise*, (p. 632); and it is again necessary to produce it in this place. In the passage of Shakspeare, "The Noise of Battle *HURTLED* in the air," Mr. Steevens has observed, that "To *HURTLE* is to Clash, or "move with *Violence* and *Noise*." I have shewn, that *HURTLE* belongs to *HURDLE*; and that *HURDLE* conveys the same idea as *Crates*, which R. Ainsworth explains by "A bundle of rods, "wattled together.—A Dray or Harrow to break clods.—A Grate "of wood or brass." We here see, how *HURTLE* and *HURDLE* connect themselves with the *HERSE* or *Harrow*; and we moreover understand, that *HURDLE* and *HURTLE* belong to each other, just as the explanatory word *Grate*, the substantive, is connected with 'To *Grate*,' the verb, which directly expresses the idea of the Rough *Noise*, as attached to the action of *Scratching* upon a surface. The terms *Grate*, *Crates*, *Crash*, *Crush*, *Scratch* must be referred to each other, and to the action of *Stirring up* the *Grit* or *Dirt* of the *Creat* or *Ground*. Let us mark the term *WATTLE*, which is annexed to the same spot, nearly under the same idea,

whatever

whatever be the Element, to which we should think fit to refer it. The term HURDLE might remind us of HUSTLE and HUDDLE, before produced; and I have observed, that HUDDLE, denoting *Agitation* and *Noise*, is justly applied by Milton in his expression, "The HUDDLING Brook." In Scotch, HUSSILLING signifies, as Dr. Jamieson explains it, "A Rattling or clashing Noise;" and the next word to this, in our Author's Dictionary, is "To HUSTLE. To emit such a sound as an infant does, when highly pleased, or a cat, when said to pur." Dr. Jamieson seems not to understand, that they belong to each other; but he refers the former to the Saxon HRISTLUNG, Strepitus; the Gothic Hrista, Rista, Quatere, and the English Rustle; and the latter to the Islandic Huisla, "In aurem susurrare." In Saxon and in Gothic, as I have before observed, HUSEL and HUNSA—HUNSLE mean "Eucharistia, panis sacer, seu Eucharisticus;"—"Victima, Sacrificium," to which belong our old words HOUSEL'D, Un=HOUSELD, relating to the receiying of the Sacrament. If these words belong to the Latin Hostia, under the idea of the Sacrificed or Destroyed Victim, they must be referred to the terms of Violence, which are attached to our Element. Yet HUSEL-Gang means "Eucharistiæ aditio, seu participatio," which might lead us to suppose, that these terms belong to HUSTLE, under the idea of the Crowd going to perform Religious ceremonies, or Mass, as it is called; where, in Mass, we have unequivocally the idea of the Mass—Heap or Crowd of people. While I am examining these words in Lye's Dictionary, I cast my eyes on Husel-Box, which he explains by "Eucharistica patina;" from whence the Commentators will be confirmed in their idea, that the Pax or Pix, which Bardolph stole, was the Pixis or Box, "in which the Consecrated Host was used to be kept," as Theobald observes.

Terms denoting *Noise*, under the form [^]S.

Hiss, Hiscan, &c. (Eng. Sax.)

Hisco. (Lat.) Relating to the Cracked, *Hacked* surface, and to Noise.

Hispidus. (Lat.) The *Hacked*—Fretted or Rough surface.

Hushtiden. (Pers.) To *Hiss*, &c. wh-Isk, wh-Isp. (English,) To sweep over a surface.

wh-Izz, wh-Ist, wh-Eese, wh-Ispen, wh-Istle. (Eng.)

Hush—Hist. (Eng. &c.)

Hick-up—Yex, Yux, &c.

Hawk. (Eng. &c.) The Noise made by the action of *Stirring up* or Drawing up the breath—phlegm.

Husten. (Germ.) A Cough.

Husky—Heisch, &c. (English, German.)

Hustle. (Scotch,) A Rattling or clashing noise.

Hustle—Huddle. (Eng.) An action of commotion and Noise.

Huzza—Juck, Juckzen. (Eng. Germ.) A Noise.

Juckzen. (Germ.) To *Itch*, To Scratch or Fret upon a surface.

Iuzo, Iacho, Echeo. (Gr.) To Make a Noise.

Iacham. (Celt.) To Yell, &c.

Hoste—Heit, &c. (German, Eng.) The cry of Excitement, used by carters to their horses.

Hoot, Ado, Aeido, Udo. (Eng. and Gr.) To make a Noise. 'Hue and Cry.'

Heus. (Lat.) *Ho!* &c.

AMONG other terms, which are produced in the opening of Lye's Dictionary, where *Hyrtan*, Refocillare, appears, I find "*Hysian*, "To Hiss, Irridere, subsannare;" where we perceive the Saxon and English terms, denoting *Noise*, belonging to the form of the Element

Element ^S, &c. without the *r*. I shall now examine more particularly the words, which appear under this form. An adjacent term to this is *Hyspan* or *Hispan*, *Irridere*. I find likewise *Hyrwian*, *Exprobrare*, *injuria afficere*, *vexare*; on which Lye observes, "Hinc vet. Ang. To *Harrow*;" and the preceding term is *Hyrwe*, *Torriculum*, *facula*; but Lye observes on this word, "At dubitat Somnerus annon idem sit cum *Hyspe*," *Fornaculum*. "Quærendum interea utrum non sit, *Occa*, Ang. An *Harrow*." The sense of the Furnace or the Torch, if the word has this meaning, is taken from the idea of Fire, as in a state of *Excitement*. The Latin *URO* has the double sense of "To Burn," and "To grieve, tease, vex."

The Etymologists produce the parallel terms to *Hiss*, as *Hiscean*, *Ahiscean*, *Hischen*, (Belg.) &c. &c. Adjacent to *Hiss* is *HIT*, where we see at once the action and the noise. Lye explains the Saxon *Ahiscean* by *Irridere*, and *Hiscan* by "Reprobare, "exprobrare." We have already seen the term *HOSCE*, *Subsannatio*, recorded by Skinner, and its parallels *HUSCE*, "Contumelia, "contemptus, opprobrium, convicium," and the English *HOAX*, To jeer; and I have shewn, that they are derived from the same metaphor of *Scratching*—or *Vellicating* a surface, as in the Latin *Perstringere*. In the same column of Lye's Saxon Dictionary with *Husce*, we have *HUÆSTrian*, *Murmurare*, and *HRYwsian*, *Deflere*; where we again see terms belonging to our Element, denoting *Noise*, *HRYsc*, *Irruptio*, *invasio repentina*, *impetus*; *HYrsian*, i. q. *HRYsan*, "Movere, quater." The term between these latter words is *HRYSEL*, "Arvina, adeps, lardum," &c. The idea of the *Greasy* substances is derived from the Muddy, *Greasy* Dirt of the Ground, to which the idea of *Agitation* is equally attached. The explanatory word *Greasy* or *Grease* connects itself with *Grate*, *Grit*, &c. by conceiving the same object under different points of view. In the Latin *Hisco* we have

at

at once the *Fretted*—*HACKED* surface, and the *Noise*. R. Ainsworth explains *Hisco*, “To Gape, to open the Mouth, to speak.—“To Mutter;—To Chark, chap or open.” Let us mark, that *Chark* belongs to *Scratch*, &c. In the *Terræque Dehiscunt*, we are brought to the primitive spot. The succeeding word in our Latin Vocabularies to *Hisco* is *Hispidus*, “Rough, bristly, shaggy, prickly;” and hence we shall learn, that this sense of *Roughness* is attached to the *Rough*—*Broken*—*Fretted*—*Corrugated* surface, according to my Hypothesis.

In Persian we have هشتیدن *Hushtiden*. “To Whistle, Hiss, “or make any noise with the lips.—To preserve, keep any thing.” We shall see whence this latter sense is derived, by considering an adjacent term in Mr. Richardson’s Dictionary, the Persian *HISH* or *HUSH* هش, which means “Understanding,—Care, attention, study;” and which brings us to the sense of the Saxon *HIGE*, and هشتن *HISHTEN*, “To roll round or involve;” where we directly come to the idea of *Stirring up* or *about*. There are various terms in the same opening of Mr. Richardson’s Dictionary which are manifestly connected with the idea of *Excited*—*Disturbed*—*Violent* action. The three preceding terms to the Persian *HISH* are the Arabic *HES=IS* هسيس “Broken into large pieces.—“A Whisper, Muttering.”—*HES=HESIT* هسهسة “Muttering, “whispering; the rattling of a necklace or other jewels, of armour, “&c., the Noise of a man, &c. moving himself in the night, “especially when lying among leaves.—The winding of a stream, “or of any water.—*HES=HAS* هسهاس “A Butcher,” where we have the sense of *HACK=HACK*—“Expeditious,” &c.—The succeeding term to *HISH* is the Arabic هشش *HESHSH*, “Driving the “leaves off trees with a stick, &c.—Light, nimble, chearful, brisk.” In the preceding column we have the Arabic هز هز *HUZ=HUZ*.—“Rapid, (River.)—Swift, active, brisk.”—هز هز *HEZ=HEZIT*, “Moving.—Sedition, tumult, intestine war,”—هز هز *HEZ=IZ* “Mak-
“ing

“ing camels brisk and travel fast (by singing to them)—Sound.—
 “The whispering or murmur of the winds, especially through
 “trees.—The rolling sound of thunder.” In Welsh, HWTTIO
 means “To *Hiss* out, to explode;” and the preceding term to
 this, in Mr. Richards’ Dictionary, is HWT. “Away, come out
 “there, get thee gone; fie, fie!” In the same column we have
 “HWSWI. A House-wife, a thrifty woman; *Hwsmon*. A Husband-
 “man, also a good Husband, or thrifty man.”—“HWSTR. Morose,
 “forward, that will not be intreated, inexorable.” We should
 imagine, that the *Hwsmon* was the *House-Man*, and *Hwswi* the
 woman belonging to the *House*. Yet perhaps these words are
 attached to HWSTR, Morose, which is not directly connected with
 the *House*, but belongs to the terms of *Excitement*, under the idea
 conveyed by HARSH. Thus, then, the terms HWSWR and the
Hwsmon, may mean the *Sharp—Severe* people in the management
 of their affairs. In the same column we have “HWRDD, An
 “assault, onset or attack,” &c., which I have before produced.
 In the preceding column I find “HWDE. (an interj.) Here, take it;
 “also, Come on then, go to.—HWDWG. A Bugbear;” where we
 have terms of *Excitement*,—HWCK. A Sow—or Hog, &c., which
 I have shewn to mean the *Hougher* or *Router up*, and *Husting*,
 “To Whisper, to speak softly, to mutter;” which brings us to
 the words now under discussion.

Let us mark the explanatory term *WHISPER*, and remember
 other terms for *Noise*, under kindred forms, WHIZZ, WHIST,
 WHISTLE, WHEESE, &c. &c. The Etymologists refer *WHISPER* to
 the Saxon *Hwisprian*, the Belgic and German *Wisperen*, &c.—
 WHIZZ to *Hiss*, WHIST to *Zitto*, (Ital.) *Hwister*, (Dan.) *Susurro*;—
 WHISTLE to the Saxon *Wistlan*, &c., the German *Wispelen*, &c., and
 WHEESE to *Hweosan*, (Sax.) *Difficulus respirare*;—*Expumare*,—
Hwesa, (Swed.) *Sibilare*; *Hwith*, *Hwitha*, (Sax.) *Aura*; all which
 words are supposed to be formed from the sound “à sono ficta.”

From

From WHISTLE we are brought to FISTULA, where we see how these forms connect themselves with each other. Dr. Jamieson in his Scotch Dictionary explains WHISH, WHUSH, by "A Rushing or "WHIZZING sound;" and 'To WHISH' by "To HUSH." We cannot but perceive, how these terms belong to HIST, HUSH, &c.; and we see, that they are all connected with the idea of *Excitement*, whether we suppose HUSH, &c. to be the gentle *Noise*, by which Attention is demanded, or whether we suppose, that some of the terms for Attention signified 'Be Roused or Excited to Attention,' as I before suggested. The game of WHIST is the game in which *Silence* or *Attention* should be observed. The succeeding word to WHISHT, "Hush, be silent," in Dr. Jamieson's Dictionary, is WHISTLE, "Change of money;" where our Author refers us to the Scotch *Quhissel*, under which he properly produces, as parallel, the Belgic *Wisseln*, and the German *Wechseln*. My German Lexicographer explains *Wechsel* by "Vicissitude, Alteration," &c.; where we see, how it belongs to Vices, of which relation Junius, among others, has been aware, who produces WISSIL, "Scotis "Mutare, emere," the same term as the WHISTLE in Dr. Jamieson. We now see, how the word WHISTLE, denoting at once *Noise* and *Change*, brings us to the common idea of *Agitation—Com-motion*, &c. The same fundamental sense still continues to operate, and to produce without error these varieties of meaning. The terms for *Agitation—Noise*, &c., under the Element FSL, must be considered in another work. We have seen however, under the form ^DL, ^SL, &c., the terms HUDDLE, HUSTLE, (Eng.) the Scotch HUSSILING, A Rattling Noise; HUSTLE, the Noise of pleased Children, &c.

In the same page of Dr. Jamieson's Dictionary, where HUSTLE is, we have HUSTO, HUSTA, or HOSTA, "used as an expression of "suprise, and perhaps of some degree of hesitation:—HECK! "HUSTO, quo 'Habbie," says Dr. Jamieson; where, in HECK, we have a similar term, HUZZE, "To lull a child, S. pron. with so

“strong a sibillation, that it cannot properly be expressed in writing.”—“*HUTHERIN*, A slight shower, or wetting mist,” which is derived from the idea of the *Noise*. The next word is *HUTHERIN*, “A Beast between the state of a cow and a calf, a young heifer;” which Dr. Jamieson has justly referred to *HUDDERIN*, “Slovenly. It is generally applied to a woman, who is lusty and flabby in her person, or wears her cloaths loosely and aukwardly.” The idea of *Agitation* and *Confusion* brings us at once to the ‘Disorderly appearance—The Rough—Coarse figure.’ In the same page of Dr. Jamieson’s Dictionary, where *HUTHERIN* is, we have *HUT*, “a Fat, over-grown person;” *HUT*, the Cottage; *HUT*, a Basket; *HUTTIT*, *Hated*, &c.; *HUTTIS Ill*, Some kind of Disease; *HUTTOCK*, a Cowl; in all which, *HUT* has the same radical meaning, and is derived originally from the same action. The *HUT*, the Cottage, has been already explained; and in the sense of the Basket we have the secondary idea of the *Enclosure*. *HUTTOCK* is the Enclosure of the dress, as in *HOOD*. I have shewn, that *HATED* or *HUTTIT* belongs to the metaphor of one person being *Stirred up* or about, if I may so say, *Routed* or persecuted by another. We shall not wonder, that *HUTTIS Ill*, “some kind of Disease,” is found among terms denoting *Agitation*, or a *Confused—Disorderly* state of things, when we recollect, that an appropriate word for Disease is the very term *Disorder*. I find moreover, in the same page of Dr. Jamieson’s Dictionary, *HUSHION*, *Hushel*, *Hush*, and ‘To *Hush*.’ The term *Hushion* has been explained by a Cushion; but our Author supposes it to be the same as *Hoeshins*, “Stockings without feet;” which I shew in another place to be the same as *Hose*, originally denoting the covering for the *Hock*, the part adjacent to that, which *HOUGHs* up the Ground. “*Hushel*, An Auld *Hushel*,” means any vessel or machine that “is worn out;” and *HUSH* means “The Lump, a fish.” That these words are somehow connected with the idea of *Agitation*—or a Disorderly state of things, as referring perhaps to the condition
and

and appearance of a worn-out or misshapen object, will be manifest from the term HUSH, used as a verb, which actually denotes *Agitation—Commotion*, &c. Dr. Jamieson explains 'To HUSH' by "To rush, To HUSH in, To rush in, to make one's way with force" and HASTE." Let us mark the explanatory HASTE, which is only another form of HUSH; and let us note moreover another explanatory word *Rush*, which is attached to the form RS, and which I shall shew to belong to *Rout*, &c. I have often found it expedient to interrupt the regular course of my Enquiry by the explanation of certain terms, not expressing the train of ideas immediately before me, when such terms appeared to connect themselves more particularly in form with those words, which it was necessary for me to produce in the illustration of the subject directly under discussion. The Reader will hence more fully understand, how the same fundamental idea may furnish the various significations of words, which on the first view appear to have no relation in sense to each other.

I have supposed, that these terms for *Noise*, as WHIZZ, &c., are connected with the action of *Stirring up—Scratching up or over* a surface; and we accordingly find, under a similar form, the word WHISK, Scopula, 'To WHISK *over—about*,' &c.; where we actually see a term which relates to the action of *Sweeping over a Surface*. The word WHISP, which Junius explains in one sense by "Straminis manipulus leviter contortus ad aliquid abstergendum," comprehends two notions belonging to the same train of ideas, as it denotes the substance, which is *Contortum*—what is WISKED round or about, *Wound* round or about in its form, and likewise what is used 'Ad *Abstergendum*,' or to WHISK over a Surface. This union of kindred ideas in a word is perpetual. The terms denoting *Twisting—Rolling or Winding* about, are commonly derived from the notion of *Stirring or Turning up—about*, &c. any surface, as in *Torqueo, Volvo*, &c. &c. We shall
now

now understand, that the exhalation from damp Ground, which is called a "*Will of the Wisp*," means the object which WHISKS or WHISPS nimbly about, here and there. Lye has placed WISK, Scopula, in a separate article to that, in which Junius produces the phrase '*Wisk away*,' which, as he says, means in Scotch, "*Repente se alio proripere atque ex oculis hominum amoliri*;" though we now see, that these two senses represent the substantive and the verb belonging to the same idea. Dr. Jamieson however justly explains WISK by "*To Hurry away, as if one quickly swept off any thing with a besom*." The succeeding term to WISK, in Lye's Junius, is WYSNAND *Wyndis*, which, as Junius tells us, is a Scotch phrase, corresponding with Chaucer's expression, "*WHISKING blastes*." Lye however imagines, that Junius is wrong in his idea about WYSNAND, and supposes, that it signifies "*Aridus, Marcescens*," from the Anglo-Saxon *Weosnian*, *Marcescere*; to which belong the Swedish *Wisna*, the Islandic *Visna*, &c.; and, as he might have added, the English *Wizen*. These ideas cannot be separated. The term of *Excitement*, which expresses the action of *Stirring up* a Surface, so as to make it in a Rough, Corrugated, or *Wrinkled* state, as we express it, brings us directly to the *Wrinkled* or WITHERED form. Thus we perceive, how WITHER is attached to the term of Commotion, WEATHER, though not for the reason which the Etymologists give us, "*ut illa proprie dicantur To Wither, quæ post exactam florescendi tempestatem paulatim flaccescunt atque elanguescunt*."

The term WHEASE, which I have just produced, conveys the idea of the *Noise*, which accompanies the action of *Stirring up*, or, as we express it, of *Drawing up* the breath. The WHEASAND, the Throat, is that which makes a WHEASING Noise. In the term HICK=up we have likewise the *Noise*, with the idea annexed of somewhat *Stirred up*—or of a *Twitching—Catching—Hacking* motion,

motion, upward. This is precisely the sense, which I have supposed to be originally affixed to these words. The preceding term to this in Junius is HICHELL, Hamus, Pecten; which means 'The Carder—the Teaser—Twitcher, or *Scratcher* of Flax.' The Lexicographers refer HICK-up, HICK, HICKET, as Junius has it, to the English YEX, the Saxon *ge-Ocsung*, the French *Hoquet*, the Islandic *Hixte*, the Danish *Hicke*, the Belgic *Hick*, *Hickse*, *Huckup*, the Barbarous Latin *Hoqueta*, the Welsh *Ig*, *Singultus*; and they produce, moreover, the Saxon *Geoxa*, and the German *Gaxen*, *Gixen*. Skinner observes on these terms, "Omnia à sono ficta;" and Junius produces the French HOCHER, Quatere; where we see the idea of *Agitation* belonging to this race of words.

In Skinner, the succeeding word to HICKOCK, HICKET, as he expresses it, is HICK-wall, or HICK-way, "Vireo, Lynx, Picus, "Picumnus, Picus avis;" which he derives from HICGAN, "Moliri, "Niti, Perscrutari, quia sc. rostro, magnâ vi impacto arbores et "parietes pertundit." Here HICK-wall means the HACKER—*Fretter* or *Pricker* upon a Surface. Junius and Skinner have other articles under YEX and YUX, bearing the same meaning as HICK in HICK-Up. HICCIUS *Doctius* is a quaint mode of expressing in a Latin form a Drunken man, as if to conceal the accident which had befallen him. The term HICCIUS denotes the person, who has the HICK-up; and *Doctius* or *Docius* has no meaning, but is used as having a similar sound with HICCIUS, and a Latin termination. The *Doctius* however, though intended to have this coincidence in sound with *Hiccius*, may still allude to *Doctus*, under the idea of the *Wisdom* or *Learning*, which persons in this situation often assume. The English term HAWK, Screare, is another form of these words, denoting *Sound*, with the idea of *Stirring* or *Raising up* the phlegm, as we express it. The Etymologists refer us to the German *Hauchen*, *Inhalare*, *Anhelitum* *Efflare*; the Danish *HARCKER*, *Screo*; and the Welsh *Hochio*.

Mr.

Mr. Richards explains HOCH by "A HAWKING or Humming." *Hawk*, the Bird, is contracted from *Havock*, and belongs to the Element ^V. The HAWKER or Pedlar might mean the person who HAWKS or *Cries* things about; but I have given other conjectures on this word in another place.

In German, IUCH, IUCHHE, HEISA, correspond with our word HUZZA; and JUCKZEN, the verb, means "To HUZZA, cry HUZZA." The succeeding term to IUCH is IUCH-*Art*, "An acre of Plough-Land;" where we are brought to the spot supposed in my hypothesis. The next word is IUCHTEN, "A Juff, a Russia-Hide;" where we have either the idea of the *Surface*—Top— or Covering, or the *Rough Surface*. I have shewn, that *Hide* means the *Surface*—Top or Covering, belonging to *Hide*, the portion of Land, the Surface of Land.—We are not only brought to the spot, from which I have supposed IUCH to be derived in the adjacent IUCH-*Art*; but we have another adjacent term, which indisputably connects the idea of the *Noise* expressed by JUCKZEN with that of *Scratching* or Fretting upon a Surface. JUCKEN signifies "To ITCH " or Fret." I have shewn, that ITCH is only another form of the German word. YUCK, in Lincolnshire, as Skinner observes, has the same meaning. Again, in German, IAUCHZEN means "To " shout, rejoice, exult, triumph, cry HUZZA with clapping your " hands," as my Lexicographer explains it. The preceding word to this brings us likewise to the idea supposed in my hypothesis. The preceding term is IATEN, which means "To weed—IAT-*Haue*, " the Grubbing-Ax;" where, we see, the word means To 'Scratch ' or Grub up.' In English, 'To Yox the Dogs,' relates to a cry of Encouragement, where we have at once the idea of *Noise*, and that of *Excitement*.

In Greek, Iuzo, (Ιυζω, acutum clamo, strideo, cano,) means a *Shrill cry*. The adjacent word IUGKS, (Ιυγξ, Motacilla, avicula veneficis in usu, Illecebræ amoris; Illecebræ quævis,) the Wag-tail,

tail, belongs to this race of words, as denoting *Agitation*, both as it relates to the Tail-wagging bird, and to the *Excitement* of passion. In Greek too, IACHO and ECHO, (Ιαχω, Vociferor, clamo, Ηχω, Sono, resono,) denote *Noise*; and to the latter word, we know, ECHO belongs, (Ηχω, *Echo*, Sonus reciprocus, vox repercussa,) to which terms of Noise we must add ADO, AEIDO, UDO, (Αδω, Αειδω, Cano, carmine celebros, Ὑδω, celebros, cano, dico.) IACCHUS, the Mystic title of Bacchus, belongs to IACHO, (Ιαχω,) as some understand; though various other conjectures have been formed respecting the origin of this term. These words are derived from the Celtic IACK, A Yell, scream; IACHAM, "To Yell, scream," as Mr. Shaw explains them. The succeeding word to IACH, in Mr. Shaw's Dictionary, is IACH=dar, "The Bottom, foundation, lower part, nether;" where we are brought to the *Ground*, the Spot, from which, as I suppose, these terms were originally derived. In the same column we have "IACH," "An Island," which means, as I conceive, Land. In the preceding column we have *I. Low*.—An Island; where the radical form C, G, &c. is lost.

In the same column of my Greek Vocabulary, where IACHO, (Ιαχω,) is, I find IATT=ATAI, (Ιατταται, Interjectio lamentantis, Heu!) and again, IATT=ATAI=AX, (Ιατταταιαξ, Interjectio, Heu! Eheu! ab eod.); and we might now conjecture, that these terms, with the various Interjections belonging to our Element, AT=AT, (Lat.) HEUS! HEIGH-Ho! AACHEE, (Fr.) ACH, (Germ.) &c. &c., are attached to the race of words denoting *Noise*. I have introduced on former occasions these *Interjections* with terms signifying *This—That!* and with those, which express actions of *Excitement*:—We shall now understand, from the tenour and spirit of these discussions, how the race of words, called *Interjections*, may alike attach themselves to terms conveying these ideas. The consideration however of such words would soon involve

involve us in the mists of Theory; and we must be contented to mark those, in which the Consonant form exists, and which seem unequivocally to belong to other terms, performing regular and efficient parts in Language. When the Consonant has disappeared, it is in vain to enquire about the origin of such terms. In many cases the ordinary opinion is just, that the *Interjections* are mere vowel sounds, which are not to be referred to any terms within the pale of Language. The Etymologists have supposed, that *Ho!* in *Gee=Ho!* belongs to the German *HOTTE*, "A Cart-man's crying, to make his horses turn to the right;" which appears in the Consonant form, and which, I think, we cannot help referring to the terms expressing *Noise* and *Excited actions*. Le Duchat says, that the French *AACHEE*, "*Detresse*," is a substantive formed from the interjection *Ah!* and he produces the following quotation as authority for its use. "Or jugez quelle *AACHEE* "il a d'ouyr telles nouvelles." In *HOTTE* we have the idea of *Noise* and *Excitement*. The verb *HOTTEN* means To Advance or be *Urged forward*, "*Es will nicht recht HOTTEN*, It will not go or advance rightly." *HEIT* is a term used by Chaucer, with the same meaning, as I have before observed. "*HEIT*," says Junius, "*Chaucero est particula vel interjectio, quâ utuntur equos in carro jugatos minaciter propellentes.*"

"Depe was the way, for which the cart still stode;

"This carter smote and cryde as he were wode,

"*HEIT* Scot, *HEIT* Brok, what spare you for the nones?

"The fend you fetch, qth he, body and bones."

I have before produced *HEST*, *be-HEST*, a Command, which the Etymologists have justly referred to the German *Heissen*, "To bid, tell, command—To *Call* a body or thing,"—the Belgic *Heiten*, the Saxon *Haten*, *Vocare*. I have shewn, that these words have been derived from the idea of *Exciting* persons to action; and I may add, that in this case the notion of *Excitement* cannot be separated from the office of the *Voice* in Calling. We have seen, that

that HEISSEN occurs among the terms relating to *Excitement*, HEISS, HOT, and HEISCHEN, To ASK; and to *Noise*, HEISCH or HEISER, HOARSE, as I have before observed.

I have shewn too, that هيج Hij is a term used "in crying to "Camels;" and that the same word signifies "*Raising* (dust,) "provoking (to Anger). Making an attack.—A Battle, a combat.—Perturbation, fury, agitation, intoxication." A word under the same form means in Persian, "Tearing up, Instigation;" where we have the genuine sense of the Element. Again, in Arabic, هيت HEITA, HEITI, HEITU and HITÉ means "Come "hither, approach;" and the same word HEIT signifies "Low "Ground." Again, in Arabic, هيط HEIT means "Calling out, "Crying, vociferating, being tumultuous.—Arriving at, approaching near." In the preceding column of Mr. Richardson's Dictionary we have هيش HEISH, "Motion, commotion, tumult.—"Loquacious, verbose;" and the term before this is هيس HEIS, "Treading down, trampling upon, beating to pieces.—A *plough*, "any instrument for cultivating the ground. HEISI, Cheer up! "Be of good courage! success to you!" In this word we have every thing, which can confirm my hypothesis. In the same opening of Mr. Richardson's Dictionary we have the Arabic هيا Heya, Ho! Holla! Hark you!—هه HEH, "Ha! Ha! Ha!"—the Persian هي HEI, "Ho! Hark you! Holla!—Have a care! "Softly! Touch it not!—A Tumult, a crowd, a multitude;—"هه He, The Sound of the breath;" the Arabic هيج HyKH, "Used in making camels kneel; HUJEKH, A camel braying, when "ordered to kneel; هيد HEID, Crying to camels." Under this word Mr. Richardson refers us to HAD, هاد which he explains by "Moving, disturbing.—HADD, Sound, especially the roaring or "murmuring of the sea."

In French, HUET is to HOOT after a person; and HUE is "A "term used by carmen, &c. to their horses, when they chuse to

“ have them go forward, or rather turn to the right.” The French likewise say, HUR=HUT, “ Il n’entend ni a *Dia*, ni a HUR=HUT, “ He does not know his right hand from his left.” In *Hue* the radical consonant is lost; but in the adjacent word *Hucher*, “ To “ Hallow, to call or shout to,” and *Huchet*, “ A Huntsman’s or “ Postboy’s Horn,” the Consonant appears. In old French, *Huz* and *Hurin* denote *Noise*, which the Etymologists refer to *Huesium* or *Hutesium*. In French, *HOYER* means “ Quereller, tanser, et “ quelquefois appeller,” as Le Duchat explains it, who derives it from *Vocare*. That *HOYER*, denoting *Noise*, is connected with the idea of *Scratching* up the *Ground*, will be manifest from the word preceding it in *Menage*, which is *HOYAU*, the *Hoe* or *HOUGH*. In the French word we see, that the Radical Consonant is lost, as in the English *Hoe*; but in the mode of writing the same word *HOUGH*, it is preserved. The succeeding word in *Menage* to *Hoyer* is *Huau*, the Owl, which probably belongs to *Hoyer*, denoting *Noise*. The word *Screech*, in *Sreech-Owl*, belongs to *Scratch*. In the French term however a difficulty occurs. The *Huau* is interpreted *Hibou*, where *Hibou* belongs to the Element ^B; and the *Huau* may be quasi *Huav*. In *HUETTE* we might think to find a proof, that these words belonged to our Radical ^T; but the *Huette* might be formed from *Huau* by the construction of the Language. The French Etymologists derive *HUCHER* from an old word *Hus*, a Cry; and they remind us of the Latin *HEUS*, and the English *HUZZA*.

Skinner and Junius have the word *Huzz*, which the former explains by “ *Obstrepere, Murmurare, vox procul dubio a sono “ ficta;*” and in another article he produces *HASE* or *HAUZE*, which, as he says, is “ *Nimio clamore obtundere, perterrefacere;*” where he justly reminds us of the Saxon *Has*, the German *Heiser*, *Heischer*, “ *Raucus, vel Heischen, Postulare, Flagitare, vel Interject. “ minatoria Haw, vel à Teut. Hase, Stultus.*”—The succeeding word

word to Huzz, in Skinner, is HY, or *Hie*, HIE on, &c. ; which he explains by "Festinare, Properare." Here the Radical Consonant is lost; but Skinner justly refers us to the Saxon HIGAN, Contendere, Festinare, where the Consonant is found. In *Hie* we have the *Cry of Excitement*. To *Hie*, or HIGH, as it might be written, is To EGG a person on. I have before shewn, that EGG, Eggian, (Sax.) must be referred to the idea of *Excitement*, as connected with *Stirring up the Ground*, in the Saxon Egean, Occare. I take every occasion of bringing the Reader back again to the primitive or prevailing idea.

Let us mark the explanatory term adopted above, the English Hoot, which must be referred to this race of words. Skinner refers Hoot to the French *Huer*, *Huyer*, Exclamare, with the remark, "utr. à sono fictum." Lye reminds us of the Welsh *Hwhw*, Bubulare. We shall now understand, as we have before seen, that HUE, in *Hue and Cry*, belongs to this race of words. The Etymologists have justly referred us under this term to Hoot and *Huer*. In HUE, as we see, the Radical consonant is lost, as in *Hew*, which belongs to HACK, and in *Hue*, *Shape—Form—Colour*, &c., which I have shewn likewise to belong to HACK.


Junius reminds us, under "*Hue and Cry*," of the barbarous Latin word *Hutesium*, where the true form appears, as in Hoot. The term UTIS occurs in Shakspeare, and means Breaking Out into *Noise* or *Uproar*. In the *Second Part of Henry IV.* (A. II. S. 4.) one of the Drawers at the Tavern in East-Cheap says to the other, "Sirrah, here will be the Prince, and Master Poins anon: "and they will put on two of our jerkins, and aprons; and "Sir John must not know of it: Bardolph hath brought word;" to which the other replies, "By the Mass, here will be old UTIS: "It will be an excellent stratagem." The Commentators are here contented with the observation of Pope, who observes, that UTIS is "an old word yet in use in some counties, signifying a merry
" festival,

“ festival, from the French *Huit, Octo*, ab A. S. *Eahta, Octavæ* “ festi alicujus. Skinner.” Mr. Steevens properly observes, that “ *Old*, in this place, does not mean ancient, but was formerly “ a common augmentative in colloquial Language. *Old UTIS* “ signifies Festivity in a great degree.” In Chaucer we find *OUTHEES*, another form of *UTIS*. (See *Mr. Tyrwhitt's Note on Chaucer*, ver. 2014.) Perhaps in *UT=Is*, *HUT=Es-ium*, &c., the Element ^T, ^S, &c. is doubled in order to express the idea more strongly.—I shall here close my observations on the race of words, which are found under the forms ^RS, ^S, &c. denoting *Noise—Sound*, &c., as I trust, that the terms, which I have already produced, will be fully sufficient to illustrate the force of my arrangement, and to establish the principles of my hypothesis. I shall now proceed to consider the form of our Element RC; and the Reader will perpetually find, in this part of my discussion, terms denoting *Sound*, connected with the same train of ideas. Some of these I have already produced; but they will be best seen, when they are examined among the words, with which they are inseparably blended. The writer finds himself frequently embarrassed in the choice of his arrangement, when he endeavours to balance the degrees of advantage, which might be derived from the exhibition of certain terms in different portions of his work. I have laboured to adopt that species of arrangement, which may form the strongest impression on the mind of my Reader, by the different modes of collection and separation, with all the diligence which I have been able to exert.

AMIDST all the views, under which the Mechanism of Language may pass before our eyes, we shall still contemplate the same proofs of that exquisite process, by which all its operations are so faithfully and efficiently accomplished, proceeding on the same principles,

principles, and directed to similar purposes. We shall behold the various races of words under the same Element, while they assume innumerable forms, and perform innumerable offices, all preserving, in distinct and marked characters, their general relation, and their peculiar affinities, without error and without confusion. We may there trace clearly and unequivocally those 'strong connections,' and those 'nice dependencies,' by which the whole and its various parts are discovered to be indissolubly united with each other, arranged in the most consummate order, uniformity and regularity. In considering the plain and impressive facts, which we are enabled to ascertain by a successful enquiry into the secrets of Language, we shall alone perceive those mysterious workings of the Human mind, which we have in vain endeavoured to learn amidst the unprofitable researches of Metaphysical refinement. As we involve ourselves in the toils of our own reason, the faculties become lost and bewildered; and we continue to wander in the labyrinth, which we have raised around us, without a clue to guide, and almost without an object of pursuit. We seem to 'bend our eyes on vacancy,' and all our disquisitions appear to be wasted in a vain and fruitless enquiry, where there is no beginning and no end, where no facts have been proposed, on which our reasoning could be originally established, or to which it might be ultimately referred. It is in the treasures of Language alone, that the great materials of knowledge are deposited, which relate to the operations of the Human mind in forming and propagating ideas. The metaphysical deductions, which are derived from the study of Language, duly and diligently pursued, are founded on the evidence of *examples*, which accompany the reasoner at every step of his progress, and which directly conduct him to the object of his research. When we cast our eyes over a series of *words*, fully unfolded, under all their secret bearings and relations to each other, we are directly admitted

mitted into the inmost recesses of the Understanding, and discover the hidden springs, from which its movements have been impressed. In this series of *words* we at once contemplate a continued series or chain of *ideas*, with a clear and distinct view of the various links, of which it is composed; as they are regularly generated through the successive stages of their progress, from their original source to their final and perfect completion. In the artifices of Human Speech we are presented with a *series of facts*, which may be distinctly traced—minutely detailed, and unequivocally exhibited. Hence, and hence only, can the workings of Intellect be described with clearness—precision and fidelity; and when we have successfully unfolded the various parts, of which the great *Machinery of Language* has been formed, we shall then probably have at last discovered all, which can ever be known or taught on the *Mechanism of Mind*.



CHAP. IV.

R[^]. C, D, G, &c., or RC, RD, RG, &c.

Terms, expressing the idea of Stirring up—Breaking up—Scratching up—over or about, a surface; as connected with an action performed on the Ground, or EARTH, (Eng.) aRETZ, (Heb.) Rus, (Lat.) &c., with various degrees of force and violence, as ROUT, ROOT up, RAKE, RAZE, RADO, &c. &c. &c. To these are attached terms denoting Furrows, Tracks, &c., as RUGÆ, (Lat.) RUTS, RIDGES, ROUTES, ROADS, &c. &c. From the idea of the surface Broken up, or Scratched up, into RUTS, RIDGES, we have terms denoting what is ROUGH, RUGGED, RAGGED, &c. To the action of Routing up the Ground is annexed the idea of Commotion—Agitation—Tumult—Violence, &c.; and hence we have such terms as ROOT, RUSH, RASH, &c. Hence too, we find a Race of words, which signify by metaphorical application to ROUT—Stir up, Agitate—Vellicate, &c. the feelings or frame, as Ir-RITATE, RAGE, &c. &c. With terms, which express the action of Scratching and Grating upon a Surface, or of ROUTING—RAKING up the Ground, &c. are connected words, denoting the Grating, ROUGH Noise; and hence we have such words as RADO, RUDO, RUGIO, (Lat.) RATTLE, RUSTLE, (Eng.) RACLER, (Fr.) Terms, which are derived from the action of ROUTING out a surface, in order to Clear off or RID away any incumbrances—inequalities, &c., so as to make it Level, Straight, or to reduce it to a Fit—Proper—RIGHT direction or state; to make it Fit—Proper

Proper and READY for any purpose, as RID, RIGHT, READY, &c. &c. Hence terms relating to a RIGHT—Proper—Arranged, well REGULATED state of things, in Laws—Morals, &c. &c., as RIGHT, REGULATE, &c. (Eng.) RECTUS, REGO, REGULA, (Lat.) &c. &c. From the form RGL, RgL, we pass into the form RL; and hence a Race of words has been generated under the form RL, as RULE, from REGULA, &c. &c. To the form RGn, or RgN is directly attached the form RN; and hence has been derived a Race of words under the form RN, as RUNCO, (Lat.) RUKANE, (Punam,) &c. &c.



RC, RD, &c.

Words expressing the idea of
Stirring up—Breaking up—
Scratching up—over or about
 a surface, as connected with
 an action performed on the
 EARTH, aRETZ, &c. (Heb.)
 RUS, (Lat.) &c. &c. Terms
 derived from or connected
 with such words, conveying
 the idea of *Commotion—Agi-*
tation—Violence—Tumult—
Noise, &c.

ROUT, ROOT *up*, wROETEN,
 REUTEN, REISSEN, ROEDEN,
 &c. &c. (Eng. Sax. German,
 Belg. &c.)

RAKE, RAZE, RASER, RADO, &c.
 (Eng. Fr. Lat. &c.)

RUTRUM—RUTELLUM. (Latin)
 Instruments for Stirring up
 the Dirt, as a Mattock.

ROSTRUM, RUGCHOS, RIS,
 ROSTELLUM, RUSSEL, &c.
 (Lat. Gr. Lat. Germ. &c. &c.)
 The Snout, that which *Routs*
 up the Dirt.

ROOTLE, or wROOTLE. (Eng.)
 To *Rout* up the Dirt.

ROUTE, hRUDAN, RUDO, RUGIO,
 REGKO, RUSTLE, RATTLE,
 RACLER, &c. &c. (Eng. Sax.
 Lat. Gr. Eng. Fr. &c.) To
 make a Noise.

RUGLO. (Welsh,) To Shovel up
 Dirt, To make a *Rattling*
 Noise.

RUSH, hREOSAN, RUO, RUTUM.
 (Eng. Sax. Lat.)

RASH, ROUT, RIOT, RAGE,
 ROISTERER, ROGUE. (Eng.)
 &c. &c.

REGNUO, RASSO, &c. &c. (Gr.)
 To Break, Dash to pieces.

eRIS, RIXA. (Gr. Lat.) Contention.

&c. &c. &c.

IN this portion of my Work I shall exhibit a series of facts,
 which will illustrate, as I trust, in the most impressive and unequivocal manner, the principles of the System, which I have undertaken to establish. Through other parts of my discussion

I may hope to have conciliated the attention and conviction of my Reader in the great and leading points of my argument, whatever difficulties may have sometimes arisen in his mind, from the consideration of particular words, in their more immediate relation to each other. On the present occasion, however, these difficulties will, I think, be considerably diminished, if not altogether cleared and removed. Even in the examination of Races of words which ultimately belong to each other, we shall find, that each of these Races in assuming a distinct form will exhibit likewise a distinctive peculiarity, and may afford a different degree of evidence, especially to those, who have not yet divested their minds of the received conceptions on the subject of Etymology. In the Race of words, which I am now about to examine, the form, which they assume, will, if I do not deceive myself, appear at once to the eye and the mind of the Reader, as a compact and retentive form, if I may so express myself, under which he might conceive or expect to be included a series of terms, ultimately belonging to each other.—He will moreover manifestly see some strong—impressive words, unquestionably attached to each other, which relate to the same train of ideas, and which express *Actions of Violence—Commotion, &c.*, as connected with an action of *Violence or Commotion, &c. performed on the Ground*.—Though he will perceive, that a great variety of senses is to be found under this Race of words, and that all our sagacity and diligence must be oftentimes exerted in order to discover the connexion of these senses with the fundamental notion; yet he will not fail to observe in general the same vein of meaning pervading the whole Race, in the most marked—distinct and unequivocal characters.

I shall consider, in the present Chapter, that Race of Words, which belongs to the form of the Element R.—C, D, G, &c., or RC, RD, RG, &c. when there is no vowel breathing before the R;
but

but when a vowel succeeds the R, and is inserted between that letter and the second consonant C, D, G, &c., I have found it frequently necessary in the preceding part of my Work to introduce words, under this form, RC, RD, RG, &c. with no vowel breathing before the R; and to shew, how they are connected with words, which belong to the form ^RC, ^RD, ^RG, &c. when the vowel breathing precedes the R. This change from one form to the other is most simple and obvious. We shall at once see, that when a vowel breathing exists between the two Consonants R and C, &c., the process is nothing but the loss or the addition of the vowel breathing before the R. Thus it will be instantly understood, how ERUTHROS, ORYZA, EREUGO, or eRUTHROS, oRYZA, eREUGO, (Ερυθρος, Ορυζα, Ερευγα,) RED, RICE, RUCTO, have passed into each other; and it is acknowledged, that the following terms are immediately connected together by the same process; as WROTAN, (Sax.) and ROUT; HREAC, (Sax.) and RICK; HRISTLAN, HRUXLE, (Sax.) and RUSTLE; HRUG, (Sax.) and ROUGH; HREOSAN, (Sax.) and RUSH; RRÆCAN, (Sax.) and REACH; HRACOD, (Sax.) and RAGGED, &c. &c. &c. My hypothesis is, that the Races of words under these two forms ^RC, ^RD, &c., RC, RD, &c. with and without the vowel breathing before the R, should be considered as ultimately belonging to each other; and that they are remotely or directly connected with terms under the same Elementary characters, denoting the *Ground*, with the actions and operations performed on it; as EARTH, ERDE, ARETZ, &c., HARROW, HERSE, HARCKE, &c. &c., which I have already discussed, and RAKE, ROUT, ROOT—*up*, &c. &c., which form the subject of the succeeding Enquiry.

Though I conceive, that the words under the Elementary Character ^RC, &c., RC, &c., with or without the vowel breathing before the R, are all ultimately to be referred to each other; that

is,

is, though there are obvious points of union, at which, as we have seen, the races under both forms pass into each other; yet still we may consider the Race under the form RC, &c. with no vowel breathing before the R, when it is once constituted, as generating by its own powers, if I may so express it, a distinct class of words, conveying a peculiar train of ideas, by which they may be distinguished from the words under the form ^RC, where a vowel breathing precedes the ^R. I find it necessary to anticipate a few terms belonging to the form RC, without a vowel breathing before the R, from which the Reader will be enabled to perceive the general turn of meaning, which pervades in various degrees the Race of words under that form. I have found it necessary to anticipate these terms, because there are no synonymous words in our Language, which so aptly express the peculiar train of ideas, conveyed by that Race; and we shall at once see, how strongly those terms express the idea of *Stirring up—Excitement—Agitation*, as connected with an action referred to the *Ground or EARTH*, (Eng.) *aRETZ*, &c. (Heb.) *Rus*, (Lat.) &c. &c.

The terms *ROUT*, *RAKE*, *RAZE*, *ROOT up*, belong, we see, to the form RC, &c.; and they bring us directly to the action of *Stirring up* the surface of the *Ground, EARTH, aRETZ*; By such an action, we know, are formed *Furrows—Tracks*, &c.; and hence we have *RUTS*, *RIDGES*, *ROUTES—ROADS*, &c. &c. From the idea of a surface so *Routed* or *Rooted* up in *RUTS*, *RIDGES*, &c. we pass into the idea of that, which is *ROUGH*, *RUGGED*, *RAGGED* or *Broken*, *RUDE*, &c. &c. The action of *Routing up* the *Ground* brings us to a race of words, which express *Commotion—Agitation—Tumult—Violence*, &c. &c.; and hence we have *RIOT*, *RUSH*, *RASH*, &c.; as likewise to a Race of words, which convey the idea of *Disturbing, Annoying, Aggrieving*, as *Ir-RITATE*, *RACK*, &c. &c. The Noise, accompanying the action, which we express
by

by 'To ROUT up—RAKE up the Ground,' or to *Scratch* and *Grate* upon a surface, has produced a race of words, denoting *Noise* in general; and hence we have RADO, RUDO, RUGIO, (Lat.) &c.; RATTLE, RUSTLE, (Eng.) &c.; RACLER, (Fr.) &c. &c. These few words will give the Reader a very sufficient idea of the peculiar turn of meaning annexed to the Element RC, &c. when a vowel breathing does not precede the R. We have seen indeed the same train of ideas expressed under the form of the Element ^RC, &c. with the breathing before the R; but under the form RC, &c. without a breathing before the R, this train of ideas is perpetually prominent and conspicuous; and it presents itself to our view in the most distinct and unequivocal characters, through a wide compass of Human Speech.

ROUT, the verb, is peculiarly applied, as we know, to the action of *Stirring up the Ground* or EARTH; as 'To ROUT up, or 'ROUT in the Dirt.' The Etymologists have curiously separated the terms belonging to this word. Junius produces ROUTE, as denoting a *Noise*, 'Stertere;' and Skinner, ROUT or ROOT, bearing the same meaning. The latter exhibits ROUT, in its metaphorical sense, "To ROUT an army," which he has referred to the French *Route* and the Italian *Rotta*; and *Route* he conceives to be quasi *Ruptura*, from *Rumpo*. ROUT, Turba, the confused *Heap—Collection* or *Multitude* of People, belongs to the metaphor of *Routing up the Dirt in confused Heaps*, &c. Our two Etymologists, Skinner and Junius, have put the substantive ROUT, Turba, in a separate article; and they record the various words to which it may be referred, as the Belgic *Rot*, the German *Rotte*, the barbarous Latin word *Rutta*, the Welsh *Rhawd*, *Rhawter*, Turma; the Danish *Roode*, Manipulus militum; the Greek ΡΟΤΗΟΣ, (Ροδος, Tumultus, vel Fragor.) Lye likewise records the modern Greek word *Routa* and *Routta*, (Ρουτα, Ρουττα); and he observes, moreover, "Mihi videtur summam sapere antiquitatem. Nam Hiberni
" habent

“habent *Ruta* eodem significatu.” All these words belong to each other, and receive their force from the action of *Routing up the Dirt*.

Turba and *Turma* are attached to the *Turf*, or Ground, for the same reason; and it is acknowledged, that *Tumultus*, *Tumult*, is derived from *Tumulus*, the Heap of Dirt. We perceive, that *Tumulus*, *Tumultus*, *Turma*, *Turba*, all belong to each other; and it will be shewn in a future Volume, that they are attached to the Element TM, TF, denoting the *Turf* or Ground. *ROUT*, the substantive, bears the same relation to the verb ‘To *ROUT*,’ as *Turba* does to *Turbo*. My German Lexicographer explains *ROTTE* by “A *ROUT*, Crowd, Crew, Clutter, Club, Gang, Set.” *ROUT*, in English, is used with this sense, when it is applied to a ‘*Crowd* or *Clutter*’ of people met together for the purpose, as it is supposed, of some amusement or diversion. In German, the word is chiefly applied to a Troop of Soldiers, or a Gang of Conspirators. The adjacent word to *ROTTE* in the German Lexicons is *ROTZ*, *Nasi Mucus*, which brings us directly to the idea of Filth or *Dirt*. In Hebrew, רוץ RGS, signifies, says Mr. Parkhurst, “To meet together, assemble in a tumultuous manner;” and as a substantive, “A Confused Assembly or Multitude.”

ROOT, as a verb, ‘To *ROOT*,’ is placed by Skinner in a separate article; and he refers it to the Saxon *Wrotan*, *Versare Rostro instar suum*; the Belgic *Roeden*, *Roden*, *Extirpare*; *Vrueten*, *Wroeten*, *Terram Suffodere*; the German *Reissen*, *Reuten*, ‘*Aus-Rotten*,’ *Extirpare*; *Russeln*, *Terram Rostro fodere*, from *Rostellum*, *Rostrum*. He imagines moreover, that *Wrotan* and *Roden* may be derived from the Latin *Rotare*; and he adds, “*Felicissime alludit Gr. Ορυττω, Fodio.*” We see in the Greek *ORUTTO*, (*Ορυττω*, *Fodio*,) and *WROTAN*, the form of the Element ^RS with the breathing before the R, as likewise the original idea. *ROTA* is
that

that, which **Roots** or **Routs** up the Ground, in moving or rolling along. **Root**, **Radix**, Skinner likewise places in a separate article; and he appears to see no affinity between this substantive, and the verb to **Root** up. He refers the substantive to the Danish *Roed*, **Radix**; the German *Kraut*, &c. *Herba*; and Junius and Lye produce as parallel the Runic *Rotar*, the Swedish *Rot*, the Islandic *Root*. Though these Lexicographers explain **Root** by **RADIX**, they do not seem to understand, that these words are only different forms of each other. In Greek, we know, the form is **RIZA**, ($\Pi\zeta\alpha$.) We shall agree, that **Root**, *Radix*, the substantive, belongs to **ROOT**—‘To **ROUT** up, out,’ &c. The Latin Etymologists have seen however, that **RADIX** is connected with **RADO**; and **RADO**, “To Scrape, Scratch,” &c., as we shall likewise at once agree, means ‘To **ROUT** up any Surface.’

The Latin **RUTRUM**, “An instrument wherewith *Sand*, or “such-like is digged out,” directly means ‘The **Router** up of Dirt,’ and brings us at once to the spot supposed in my hypothesis. **RUTABULUM**, “A coal **RAKE**,” is another of these terms. The Etymologists have justly referred these words to *Ruo*, **RUITUM**, and **RUTUM**, where we fully see the idea of *Commotion*—*Disturbance*, &c. expressed by **ROUT**, &c. The compound *e-RUTUS*, under the form **RT**, signifies precisely the same as *Routed out—up*, &c. In *^Ruo* we have the form *^R*, or *R^*; but in **RUTUS**, part. à *Ruo*, “Thrown down, Digged up,” we have the form **RT**. In the same Index of R. Ainsworth, where **RUTUS** is, we find recorded the ancient words **RUTELLUM**, “A little Mattock,” &c., **RUTABRI**, pl. *Rastri*, from Varro, and **RUTUBA**, “A Tumult, trouble, “or disorder.” The *Tub* or *Tab* in these Latin words belongs to *Turbo*. *Ruo* is explained by Robert Ainsworth in the second sense, “To **RUSH**, to run headlong, to Break out with violence.” *Break with violence* is the original idea of the term; and **RUSH**, we see, belongs to this race of words. *Ruo* is used in its primitive

mitive sense in the following passage, where it is applied to *Breaking with violence the clods of the Ground*:

"Quid dicam, jacto qui semine cominus arva

"Insequitur, cumulosque RUIT male pinguis arena. (Georg. I. 7. 104-5.)

There is an adjacent word to *RUTrum*, belonging to our Element, which directly signifies the *Ground—Land*, &c., as *Rus*, "The Country, a place without the city.—A Country House or Farm, "where husbandry is exercised." In *Ruris* we see how *S* sometimes passes into *R*. Hence are derived, as we know, the terms *Rusticus*, *Rustick*, *Rustique*, (Fr.) *Rural*, &c. &c. &c. Varro derives *Rus* from *Rursum*, "Quod in agris quotquot annis *Rursum* "facienda eadem, ut *Rursus* capias fructus; appellata *RURA*." Some derive *Rus* from *Apoupa*. The old Glossarists justly interpret *Rus* by "Villa, Terra, Ager." In Mr. Shaw's Galic and Irish Dictionary we have "RATH, A Fortress, garrison, a *Village*, an "artificial mount or burrow, a prince's Seat."—The Prince's Seat is nothing but his *Land, Grounds, Farm*, &c.—"Mea *RURA* "videbis." In Persian, رَاغ *RAG* is "A Villa, a Summer-House;" and رِسْتَا *RUSTA*, "A Market-town, a Village," &c.; روستاي *RUSTAY*,—"A *Rustick* life;" and رِستاي *RUSTAI*, "A Village, a "Market-Town." Mr. Richardson produces likewise, as Arabic and Persian, رِسَاق *RUSTAK*, "A Village, a Market-town, an en- "campment of tents or huts."

We shall all agree, that the idea of *Action* would be derived from the principal action of *Routing up—Stirring up*, or *Cultivating* the *Rus* or *Land*. Hence we have the Greek *REZO*, (*Peζω*, *Facio*), and the Latin *RES*. Under the forms ^RC, ^RD, &c. with the breathing before the *R*, we have *w=ORK*, *ERGON*, *ERDO*, (*Eρδω*, *Facio*.) On the first view *w=ORK*, &c. and *REZO*, (*Peζω*), seem very remote, but the term *wRIGHT* brings the forms into contact with each other. The original sense of *RES* appears in *RES Rustica*, which, we know, is the appropriate combination to ex-
press

press what relates to Agriculture, as 'Varro de RE RUSTICA,' &c. In Mr. Shaw's Galic Dictionary, ΡΑΘ, ΡΟΘ, and ΡΥΘ, mean 'A Thing.' We shall now understand, how *Kata*=REZO, (Καταρεζω, Demulceo manu, Χεῖρὶ τῇ μὴν Καταρεζέειν,) may belong to REZO, (Ρεζω,) from the fundamental idea of some process performed on a Surface. We must not wonder, that REZO, in this compound, denoting a gentle action on a surface, should belong to terms, which denote the most violent action, as the explanatory Greek word to Καταρεζέειν, which the Scholiast on Homer has applied, "Καταψηζε," at once contains both ideas, Καταψηχω, *Mulceo*;—Æquo;—*Contundo*, &c.

The succeeding word to REZO, (Ρεζω, *Facio*,) in my Greek Vocabulary, is ΡΕΘΟΣ, (Ρεθος, *Membrum, quævis pars corporis*;—*Facies*,) which my Lexicographer places as a Root; but we now perceive, that these words belong to each other, just as *Facio* does to *Facies*, and as *Make* in English is at once the verb of Action and a substantive, denoting the *Make* or Shape. Hence, as I imagine, has been derived our ancient word RUDD, &c. &c. for 'Shape, Complexion;' though it is commonly supposed to belong to RED, RUDDY, &c. Junius has connected RUDD, Shape, Complexion, with RED, by a very dexterous explanation: "Chaucero est illud "qualitatum naturalium, præcipue tamen sanguinis temperamen-
"tum, quod barbaris nuncupatur Complexio, Anglis *Complexion*.
"Horatio Epodon XVII. videtur dici Verecundus color." Our ancient Poets have certainly perpetually combined RUDD with RED, from the same idea probably, which has possessed their commentators, that these words belonged to each other. In the passage produced by Junius from Chaucer, the RUDD of Sir Topas is said to be "Like *Scarlet* in graine;" and we frequently find such expressions, as RUDD-Red, (*Reliques of Ancient Poetry*, vol. III. p. 5.) "Har RODE was RED," quoted by Dean Milles on a passage in Rowley. In this passage, however, RODE is applied

to a white colour, as the general characteristic of a Complexion, though the face is described at the same time to be *Red*. It is thus that the lamenting Damsel portrays the person of her departed lover :

“ Blacke hys cryne as the wyntere nighte,

“ Whyte hys RODE as the sommer snowe,

“ Rodde hys face as the mornynge lyghte,

“ Cale he lies ynne the grave belowe.”

In old English we have ROOD, RUDE, &c. as a name for the Cross, because it denotes, as I conceive, the *Image* of Christ on the Cross. Junius has justly referred this word ROOD, Rood-tree, Rood-beam, &c. to the Runic RODA, Simulachrum ; and Dr. Jamieson, in his Scotch Dictionary (sub voce RUDE), has adopted this idea. The Commentators on Shakspeare have duly understood, that the ancient form of swearing *By the Rood*, (“ An Early stirrer *By the Rood*,”) refers to the Cross, or to “ the *Image* of Christ on the Cross.” (*Second Part of Henry IV.*) The ROOD-Loft meant the place in the Church, where the *Images* of the Saints were exhibited. (See *Old Plays*, vol. I. p. 52, and *Reliques of Anc. Poet.* p. 298.) In Welsh, RHITH means, “ An outward form, figure or shape ; an appearance, colour or pretence ; the seed of living creatures,” as Mr. Richards explains it. In Mr. Shaw’s Galic and Irish Dictionary we have RIOCHD, RIUCHD, “ The Shape, or likeness.” The succeeding term is RIOCHUAIDH, “ A Plague, contagion, pestilence,” which belongs to an action of *Violence*—to ROUR, &c.

The names for various *Colours* have been derived, as we can readily imagine, from the various *Colours* of *Dirt—Mould—Soil*. I shall shew, that the very term *Colour* belongs to *Soil, Solum, Colo*, &c. Under our Element RD we have the word RED, which must be referred to the same spot. RED occurs in various Languages, as in the Saxon *Red, Read*, &c., the Belgic *Rood*, the Danish *Rod*, the Runic *Raudur*, the German *Roth*, the French *Rouge*, the Italian

Italian *Rosso*, the Welsh *Rhudd*, &c., which the Etymologists produce, and which they justly refer to the Greek ERUTHROS, (Ερυθρος.) RED or ERUTHROS means the Colour of the EARTH. In Hebrew, we know, אדם ADM signifies RED, and the Ground. To the Runic *Raudur* Lye has justly referred the Saxon *Rhoder*, "Firmamentum." The English RUDDY, with its parallel term *Rudu*, (Sax.) and RUDDLE, Rubrica; *Rudul*, (Island.) *Rothel*, (Germ.) *Rutilus*, (Lat.) belong to RED. In RUDDLE we actually see the RED *Dirt*. In the term RUSSET—the *Russetine*, we see that species of Dingy RED, which again brings us to the colour of *Dirt*. In German, ROTH is RED, and ROTHHEL, RED *Oker*; and in the same Language the *Russetine* is called 'Rothlicher Apfel,' and RUSSLING. The term is adjacent in my German Lexicon to RUSSEL, a Snout, the Router up of Dirt, and Russ, Soot; where we are directly brought to the sense of *Dirt*, and an action connected with it. Under RUSSUS, in the Vocabulary of Robert Ainsworth, we have *Lutea Russaque*; where *Luteus* and RUSSUS are placed as nearly synonymous to each other; and *Luteus*, we know, at once relates to *Dirt*, and to a Colour. The Etymologists, under RUSSET, refer us to *Roux*, *Rousset*, (Fr.) *Rossetto*, from *Rosso*, (Ital.) *Russus*, (Lat.) and to the Greek *Rousios*, from *Roa*, or *Roia*, (Ρουσιος, Puniceus, a Ροα, vel Ροια, Malum Puniceum,) where *Roia*, (Ροια,) is quasi ROJA. The name *Rousseau* belongs, as we likewise know, to these words *Roussir*, &c., and means the RED-Haired Man. The succeeding word in my French Vocabulary to *Roussir* is ROUTE, the ROAD, which brings us to the spot supposed in my hypothesis. The ROSE, *Rodon*, (Ρόδον, *Rosa*,) &c. &c. belongs to the idea of RED. Some Etymologists refer *Rosa* to *Ros*; and others to Ρεω and Οζω, "quod ingentem odoris fluxum emittat."

The succeeding word in Skinner to *Russetine* is RUST, which might signify the substance of a *Dirt*-like colour and nature, or it may mean that, 'quod Rodit Superficiem'—which *Scratches*—

Frets

Frets—or CORRODES the Surface of any thing. RUST occurs in various Languages; as in the Saxon *Rust*, the Belgic *Roest*, the Danish and German *Rost*, *Rubigo*, &c., which some derive from the English *Rest*, or the Greek *Rastone*, (*Ραστωνη*,) or from *Rosso*, *Pourros*, *Russeus*, *Rubens*, “quomodo et Latinis *Rubigo* est à *Ruber*: “Cymræis denique *Rubigo* dicitur *Rhwd* vel *Rhydni* à *Rhudd*, “*Ruber*.” Lye reminds us of the Greek *ERUSIBA*, (*Ερυσίβα*, *Rubigo*,) *ERUTHROS*, (*Ερυθρος*,) *EUROS*, (*Ευρος*, *Caries*,) which are all to be ultimately referred to the *Dirt* of the *EARTH*. The Etymologists might have recorded likewise the Latin *Ærugo*. If the first *Ær* in *Ærugo*, or *Ær-Rugo*, be derived from *Æs*, *Æris*, the *Rugo* might belong to RUST. RUSTY, or RESTIE Bacon, “*Porcus Rancidus*,” is derived by the Etymologists from RUST.

We have seen the term for Noise, ROUT or ROOT, Stertere; and we here unequivocally see, that it is attached to the action of *Routing* or *Rooting* up a Surface. Skinner has referred it to the Saxon *Hrutan*, Stertere; the Belgic *Rotelen*, Grunnire; which, as he says, are “*Omnia à sono ficta*;” and which he refers to *Rottle* and *Rattle*. He adds moreover, that as the Belgic *Rotel* and the German *Russel* signify *Rostrum*, they may be derived from the Latin *Rostellum*, i.e. “*Vocem Rostello emittere*.” We shall now understand, that *Rostrum*, *Rostellum*, *Rotel*, *Russel*, &c., were originally applied to the Snouts of animals, as being the part, which ROUTS up the Ground. ROOTLE or RUTTLE, ‘To ROOTLE up the Ground,’ is used for ROUT in familiar Language.—The Latin *ROSTRUM* is only another form of *RASTRUM*. Nothing, we should imagine, could be more obvious than this truth; yet the Etymologists only compare these words together for the purpose of deriving them from a different origin. “*ROSTRUM dicitur à Rodendo, ut à Radendo RASTRUM*.” We perceive, that *RODO* and *RADO* are only different forms of each other. The terms of Noise, ROUT, ROTTLE, RATTLE, RUSTLE, &c. are derived

rived from the *Noise* made in the action of *Routing* up the *Dirt*, &c. Junius, under *ROUTE*, "*Stertere*," produces the Belgic term *Rottelen*, or *Reuteln*, "*inconditum ac varie streperum sonum*" "*guttare aut naribus edere*;" and he records likewise *Rothos*, (*Ροθος*, *Strepitus*,) and *ROTHONES*, (*Ρωθωνες*, *Nares*,) the nostrils; to which Lye adds the Islandic *Hriota*. *ROTHON*, (*Ρωθων*,) belongs to the same idea as *Rostrum*. In Greek, *REGKO*, (*Ρεγκω*, *Sterto*,) means "*To ROUTE, Stertere*;" and *ROGCHOS*, (*Ρογχος*,) *Ronchus*, (Lat.) is the substantive expressing this noise. We here see, how the Element *RG*, &c. has passed into the form *RN*. The Etymologists justly acknowledge, that *Runco*, *Runcino*, &c. *To Weed*, where we at once come to the Ground, belong to these words, and to *RUGCHOS*, (*Ρυγχος*, *Rostrum*, *Rictus*.) Let us mark the explanatory term *Rictus*, belonging likewise to this race of words. While I am examining the word *RUGCHOS*, (*Ρυγχος*,) in my Greek Vocabulary, I cast my eyes on *ROCNO*, (*Ρωχνω*, *Dentibus fremo*,) another term denoting Noise, which belongs to this race of words. From *Rugchos*, (*Ρυγχος*,) or *Runcho*, we are brought to the form *RN*; and hence we have *Roncho*, *Runco*, *Averrunco*, *Runcina*, &c.; though in *RUKANE*, (*Ρυκανη*, *Runcina*,) we have again the form *RC*. We see in *Rictus* and *Ringo*, how the forms are connected; and again, in *Ris* and *Rin*, (*Ρις*, *Ριν*, *Ρινος*, *Nasus*,) we have both forms. I shall consider the words, which belong to our Element *RC*, &c., and which have passed into the form *RN*, in a separate article of my Work.—The Latin *Rostrum* directly appears in other Languages; as *ROSTRO*, (Ital. Span. &c.) An adjacent word in the Italian Dictionaries to this term is *ROSTA*, "*A Fan, Un eventail*" "*pour chasser les mouches*;" where we see the idea of the *ROUTER* or *Driver away*, in its more gentle sense. The succeeding word in my Spanish Dictionary to *ROSTRO* is *ROTA*, "*ROUT, Defeat*;" and in the same column of Mr. Neuman's Dictionary with this latter word, I find *Rozar*, "*To Stub up, to*"
"clear

"clear the *Ground* of brambles and bushes," and Roznar, "To bray, to cry like an ass;" where we have the idea of *Noise*, under the form RZ, with the organical addition of the *n* after the Z.

To the form of *Russel*, *Rotel*, the ROUTER up, we must refer the Welsh RUGLO, where we are directly brought to the original Spot. Mr. Richards explains RHUGLO by "To Rub." Also, "*To Shovel Dirt or Mire together.*" The preceding term is RUGHL Groen, "A jingling RATTLE, a RATTLE made with stones put in "a dried, undressed skin;" where we have the idea of *Noise*, as connected with the word RUGLO, which relates, we see, to *Stirring up the Dirt*. The word before this is RHUGL, "Handy, ready, "dextrous. Also, Rife, common;" where we naturally find the idea of what is *Dextrous* and *Common* applied to so *Common* and *Familiar* an action, as that of *Digging up the Ground*. In the next column of Mr. Richards' Dictionary I find "RHUSO, To leap or skip, "or start back, to be hindered, stopt, or stayed;" and RUTHRO, "To Assault or Attack, To RUSH upon;" where we have the sense of Commotion—Agitation, &c., as attached to this race of words.—To the same form RSL, and the same fundamental meaning, we must refer the Welsh RHISTYLLIO, "To Curry a Horse," and the Galic RISTEAL, "a sort of *Plough*," &c.; with the Surnames RASTLE, RASTAL, RUGGLE, &c. Under the form of RATTLE, &c. we have the French RACLER, "To Scrape, To shave, or RAZE off," &c., which those, who write on the Theory of Languages, have produced as one of the original words, formed on the principle of *Onomatopœia* *.

In

* The Author of the *Mechanisme du Langage*, (vol. II. p. 327,) has told us, that "L' Articulation rude R par laquelle l'organe frôle l'air, c'est-à-dire le pousse d'un "mouvement suivi, mais par soubresauts, forme seule un clef ou germe radical servant à "nommer

In the term HARCELER, which belongs to HERSE, HARASSER, we have the *l* added to the ^RC, with the breathing before the ^R, as
in

“nommer la classe des choses rapides, roides, rudes, ruineuses, rompues, qui ont des inégalités ou des rugosités,” &c. &c. In order to illustrate this idea, our Author has collected eighty-four words in Greek, Latin and French, beginning with an R, which belong to different Elements, RC, RM, &c., without any observation annexed to each of these words, on the mode, by which they are connected. Among these words, about fifty terms are found, which will be introduced in their due places in the present discussion. The previous remarks and the collection do not occupy four pages of a duodecimo volume; and this is all the knowledge, which our great Theorist on the formation of Languages has imparted to us, on the origin of the words beginning with an R, through the whole compass of Human Speech. Yet even this, such as it is, has been perpetually said by the most humble of our Philologues in the Vocabularies of a School-boy. R. Ainsworth tells us, that R “is used by Poets in describing *Motion*, *Noise*, *Indignation*, or *Violence*.” Though the writers, who have advanced this idea, had no reason whatever on such evidence for adopting it as a general principle in the mechanism of Language; yet the Reader will understand, that I can have no objection to such a Theory, and that I have in fact demonstrated the truth of the position. I have proved, or endeavoured to prove, by a *most numerous and arranged series of examples*, containing probably *all the Radical words* in a great variety of Languages, in a laborious and patient investigation, that according to the phraseology of my System, the Elementary forms ^R, ^RC, RC, &c., or ^R, ^Rc, Rc, belong to each other; and that they exhibit a Race of words, which express *Agitation—Commotion*, &c. I have added moreover, that the Race of words under these forms relates either remotely or directly to the EARTH, and to the action of *Stirring up its surface*; and that they derive their chief force and universality in Language from this important operation.

Nothing however can exceed our astonishment, that Theorists are to be found, who have ventured on the evidence of about eighty words, containing the letter R, which are used to express *Rapid motion—Rough objects*, &c. to establish a general principle for the solution of all other words, containing this letter, amidst that infinite variety of different and discordant senses, which these words are acknowledged to convey. If I might be permitted to declare my opinion plainly and freely on this occasion, I should certainly observe, that I have ever considered the exhibition of such a Theory, as the consummation of Literary inanity—folly and presumption, when delivered in an assuming tone of invention and research, as if some precious and infallible secret were about to be imparted to mankind, by which all the mysteries of Language would be at once unravelled and unfolded to the view. Yet all these pretensions, however lofty and imposing they may be, have produced nothing; and the discovery has commenced and terminated at the same point.—Our Theorists have profited nothing by the principle, which they have promulgated, as it still
continues

in *RACLER*, it is attached to the form RC, with the breathing after the R. We here see, how the form *haRCELER* and *RACLER* may belong to each other. While I examine *HARceler*, To *Harass*, I cast my eyes on *HARDi*, Bold; *HARGneux*, Quarrelsome; where we see, that the *HARC*, *HARD*, and *HARG*, contain the same fundamental idea. I see likewise *HARDer*, To swap, which belongs to *HARDi*; and *HARAS*, a Stud; *HARdes*, a *HERD*; *HARdes*, Attire, clothes, which means the *HOARD* of things. I have supposed, that *HOARD*, the collection, belongs to *HERD*, the Flock, which is derived, as I have shewn, from the Violent action of *Driving-away*. Thus it is, that words with forms and meanings, most remote, may belong ultimately to each other.

We have seen, that Junius has two articles of *ROUT*, *Turba*, and *ROUTE*, *Stertere*. Lye produces the term *ROUT* in two other Articles; "*ROUT. Rowt. G. Dougl. Refer ad Rawt, Mugire. 'Hinc To Make a ROUT, Turbas excitare;'*" where we have the idea of *Noise*; and *ROUT, Via, iter, proprie militum.*" *ROUT, Via*, is the *Path* or *Ground*, *ROUTED up* in passing over it; where we are directly brought to the Spot, supposed in my hypothesis. *ROAD* is only another form of *ROUT, Via*; and *To RIDE* is '*To 'pass upon the ROAD.*' The term preceding *ROUT*, in the Lexicon of Junius, is *ROUST*, produced by Lye, which he explains by
" *Rugire*,

continues in their hands to be illustrated only by the same evidence of the same eighty or ninety examples, by which it was suggested.—They do not propose any clue, nor in fact do they pretend to have discovered or even conceived any clue, under the guidance of which they can advance a single step in the great Labyrinth of Language; and so scanty are their sources of knowledge for forming any judgment whatever of this vast and complex edifice, that they have no reason to believe, that they are arrived even to a prospect of the avenues, by which it may possibly be approached.—Of the whole tribe of Etymologists, the writers on the Theory of Language seem to be the least provided with materials of knowledge, and least gifted with powers of investigation for the advancement of their art; and of all others, the author of *The Mechanism of Language* appears to be the most unfurnished—unable and inefficient.

"Rugire, clamare, vociferare;" where we have another word denoting *Noise*. Let us mark the explanatory term *Rugio*, where we have a different form of the same race of words. Lye refers us, under *Roust*, to *Roist*, which Junius interprets by "Grassari, "violenter agere, and *Roister*, Grassator;" and he considers them as belonging to the French *Rustre*. Lye records, under *Roist*, the term *HlutREISTER*, Clamosus, which is compounded, as he says, of *Hlut*, "Clarus, Sonorus," and *Reister*, corresponding with *Roister*, Grassator; the French *Reistre*, Miles equo movens; the Runic *Hrister*, Concussor; *Hraustur*, Robustus, which he compares with the Greek *Rosis*, (Ρωσις, Corroboratio.) To *Roist*, we see, is to make a *ROUT*—*RIOT*, or Disturbance. The term *Roisterer* is still used as 'The Kicker up of a Row,' as we express it

Let us mark the term *Row*, which is either quasi *ROUT*, *RIOT*, &c., or it must be referred to the form *^R*. Mr. Grose explains the use of *Row*, as a Northern term, by "To *RAKE*, or "Stir about, as ashes in an oven." Skinner, under *Roister*, refers us to the French *Rustre*, *Reistre*, the English *Rush*, *Rustle*, and the German *Reiter*, Eques.—Among the terms denoting *Violence* or *Commotion*, as belonging to our Element, we might here produce *REISE*, recorded by Junius, as a term in Chaucer for "Abigere, Fugare."

"As I trowe, I have you told inow

"To *REISE* a fende, all loke he nere so Row."

Junius has brought, as parallel terms, the Saxon *Hræs*, Impetus, and likewise *RESE*, an old French word for *Une excursion militaire*. In the same page of Junius we have *RES*, *REES*, *Furor*, which Lye refers to *Rese*, *Furere*; the Swedish *Rasa*, *Furere*, and the English *RAGE*. In Spanish, *ROTA* is "A *ROUT*, Defeat.—"Course;" which latter sense agrees with *ROUT*—*ROAD*, &c. In the same column of my Spanish Dictionary I find *ROZAR*,

"To Stub up, to clear the *Ground* of brambles and bushes.—
 "To nibble the grass, applied to cattle.—To Scrape, or Pare
 "off.—To Graze, to touch slightly," as Mr. Neuman explains it.
 We are here brought to the very spot and the action of *Stirring* or
Rout-ing up or over the Surface of the Ground, in its more
 violent and more gentle sense. We see, that the Spanish ROZAR
 contains the senses of ROUT—RODO—RADO, (Lat.) RASER,
 &c. &c.; all of which, as we perceive, belong to each other, and
 are derived from the same Spot. The succeeding word to this
 Spanish term, in Mr. Neuman's Dictionary, is ROZNAR, "To Crack
 "hard things, and grind them with the teeth.—To Bray, like an
 "ass;" where we have the idea of *Noise*, annexed to the Element.
 Hence it is, that ROZNO, in Spanish, signifies "A little Ass,"
 from the *Noise* made by that animal.

The preceding word to ROISTER, in Skinner, is ROGUE, which
 he explains by "Profligatissimus, Nebulo," &c.—"in legibus nostris
 "*Erro, Mendicus*;" and he records the derivation from the French
 ROGUE, "Arrogans, Impudens, q. d. *A Bold or Sturdy Beggar*."
 ROGUE belongs to this race of words, denoting *Violence* and
Disturbance; and denotes the audacious, annoying ROISTERER or
 ROUTER about, one who makes depredations on the property or
 peace of others, 'Qui in alium *Grassatur*.' The Latin *Grassor*
 has a similar relation to *Gradior*, as ROGUE and ROISTER have to
 ROUT about here and there, and to RIDE, ROUTE, &c. The Ety-
 mologists have produced likewise, under ROGUE, the French *Roder*,
Vagari; the Saxon *Wregan*, *Accusare*, and the Greek RAKOS,
 (ΡΑΚΟΣ,) which are ultimately to be referred to our Element RK,
 or ^RK, signifying 'To ROUT up—*Tear* up—to pieces, &c.; To
 'Annoy—*Disturb*,' &c. Junius records, moreover, the Hebrew
 רג RG, or RnG, *Malus, pravus*; to which Skinner has probably
 referred, when he produces the Hebrew *Rong*, as parallel to ROGUE.
 The Hebrew רג RG, or RnG, "To Break, Break off, Break in
 "pieces,

"pieces, Rend, Destroy," exhibits the full sense of the Element. Mr. Parkhurst produces as derivatives to this word, "*Ring, Wrong, Wrangle, Wring, Wrench, Range, Rend, Rent*, Old Eng. *Ran*, "Seize. Also *Rough, Ruffle, Rugged, Rogue*. Qu. Welsh "*Rhwygo*, To Rend, Eng. *Rag, Ragged*." All these terms, with the exception of 'Ruffle,' belong to the race of words now under discussion. The *n*, in some of these terms, *Ring*, &c., is only an organical addition to the sound of *G*. Where the *W* is the first Letter, it must be considered as representing the vowel breathing before the [^]RG.

RIOT is only another form of ROUT. It is marvellous to observe, how words retain their original idea in the phraseology, with which they are connected. Thus we talk of '*Kicking up a RIOT, or a Row*;' where we are at once brought to the original spot, under the same idea, as in the phrase '*To Kick up a Dust*,' '*Pulverem Excitare*.' The Etymologists refer us, under RIOT, to the French *Riote*, the Italian *Riotto*, and even to the Belgic *Ravotten*, and the French *Ravoder*. Some of the French Etymologists derive RIOTE from the Latin RIXA; and we shall hence see, that this Latin term must be added to the race of words now before us. The Italian form of this word, RISSA, has reminded Martinius of the Greek *Eris*, (*Ερις*), where we see the form [^]RS, as in *ERETHIZO*, (*Ερεθίζω*, Irrito.) Let us mark the explanatory term *Irrito*, which we shall acknowledge belongs to these words, either under the form of the Element [^]RT, with the breathing before R, or RT, with the breathing after it. If we take the ancient mode of writing it—*Inrito*, to be the true one, then RITO belongs to the form RT, with no breathing before the R, as in RIXA, &c.

Martinius cannot help seeing, that it has some affinity to the German *Anreizen*, or REIZEN, which my Lexicographer explains by "To Intice, allure, incite, wheedle or tempt, set, egg, spur, "toll or till on; Zum Zorn REIZEN, To provoke one to anger, "*Stir*

"*Stir him up to it,*" &c.; which, we see, is a word of the same family. Another German term, *Reissen*, has a similar meaning, "To pull, Tear, pluck, draw;" where we are brought to the original action, without a metaphor, of *Stirring up—Tearing up* or *ROUTING up a Surface*. *Reissen* signifies likewise, "To draw, "chalk, skitch, design," as my author explains it; where we likewise manifestly see the idea of *Scratching up or over a Surface*. My Lexicographer explains "*Sich los REISSEN*, To get Rid, Rush "out;" where in *RUSH* and *RID* we see two other terms belonging to the words now under discussion. I have already compared *RUSH* with *Ruo*; and the Etymologists have referred us, under this English word, to the Belgic *Ruyschen*, and *Rüsselen*, *Streptare*; the German *Rauschen*, the Saxon *Ræs*, *Impetus*; *Hreosan*, *Ruere*; the Greek *Roizos*, (*Ροιζος*,) *Arasso*, *Resso*, (*Αρασσω*, *Allido*, *Ρησσω*, *Rumpo*,) &c.; which all, more or less, remotely belong to each other. *RUSH*, *Juncus*, with its parallel terms *Resc*, *Risc*, *Ærisc*, has been referred by Junius to *Ruyschen*, &c., from the *Noise* made by them in motion, which will be considered in a future page. *RID* means to *Clear* a surface of any incumbrance—as of *Dirt*, *rubbish*, &c.—To *ROUT out—off* or *away*; and is connected with a variety of terms, which will be fully illustrated in the course of these discussions. In German we have another form of *Reissen*, with a minute difference of meaning, the term *Ritzen*, which means "To get a "chap to your skin, get a *Scratch*, hurt, bruise, *Scratch* or fret "your skin;" where again we unequivocally see the idea, which I am illustrating.—In Saxon, *REOSAN* means "To *RUSH*, *Ruere*;" which is another form of *Hreosan*; and an adjacent term is *REOTAN*, "*Crepitare*, *Streperè*," which Lye justly refers to *WREOTAN*. The word between these terms brings us to the action, from whence they are taken;—*REOST*, "*A Rest. Lignum*, "*cui inseritur Vomer. Item ipse Vomer.*"

The

The German term *REIZUNG*, "Inticing, Inticement," &c. is particularly applied to the Charms of Beauty, "*Reizungen der Schonheit*, Charms, tempting or attracting Beauty;" and thus we see, how ideas most remote from operations on the *Ground* may be derived from that Spot. Let us note the explanatory words *Toll* or *Till*, To entice, which belongs to the same metaphor of 'Stirring up the Ground,' or '*Tilling the Tellus*.' *RIG*, *Impudica mulier*, or *Riggish*, is a term applied to a Wanton Woman, from the idea of *Desultory—Disorderly* motion;—"Holy Priests "bless her when she is *RIGGISH*." (*Ant. and Cl.*) In the phrase "To *Run* your *RIGs*," we see the original idea. In the expression "He played *REAKs*," produced by Skinner, we have a similar notion. *RIG* is derived by this Lexicographer from *Ride*; and the latter phrase he derives from *Rex*, (Lat.) or *Rice*, (Sax.) *Imperium*, and explains by "*Regem egit*." *RUT*, in French *Ruit*, "*Pruritus ad Venerem, seu Catulatio Cervorum*," has been derived by some from this German word *Reizen*, Incitare, which, as they have seen, belongs to the Latin *Irrito*. Menage derives *RUT* from *Rugitus*. In these coincidences, it is difficult to decide. If the term conveys the idea of *Noise*, it must be referred to the words denoting *Noise*, which are derived from the action of *ROUTING* up a surface. In Skinner, *RUT* occurs between the terms *RUSTLE* and *RUTTLE*, or *ROTTLE*. The force of the Element *RT* is fully visible in the Sanscrit Language, where it signifies 'To *Stir* up—To *ROUT*—*RAKE* up,' &c. *RUTTEE*, in the Hindoo Mythology, is the Wife of *Munmoden*, and her office is to *Excite* to love the hearts of men, as her husband's office is to inflame those of women. (*Kindersley's Specimens of Hindoo Literature*, p. 20.) In the same Mythology, *RUDRA*, or *Mahadeo*, is the Destroying Deity, (*Maurice's Essays*, vol. II. p. 89,) which means 'The *ROUTER* up.' We shall understand, that the original idea of the Element is unequivocally visible in this Language, when we learn,

learn, that the persons, who cultivate the Lands, are called **RYOTS**.

In Scotch, **RUTOUR** is 'A Spoiler, an Oppressor,' as Dr. Jamieson explains it; where we see the precise sense of the Hindoo **RUDRA**.—Dr. Jamieson has justly referred us, under this Scotch word, to **ROISTER**, "A vagabond, a free-booter, a plunderer;" under which term our Lexicographer has duly produced the corresponding terms in other Languages, as the old French word *Rustre*, A Ruffian, &c. &c.; *Roister*, (old Eng.) explained by Junius, Grassator, which I have before produced with *Roist*, Grassari, *Roisterer*, &c.; the French *Routier*, and the Barbarous Latin word *Rustarii*, *Rutarii*, *Rotarii*; the Irish *Ruathar*, Pillage, &c. &c. Dr. Jamieson here records the terms denoting Horsemen or Troopers, as *Reuter*, (Germ.) *Ryttere*, (Dan.) A Rider; and he refers us, moreover, to the word **RYOT**, 'To destroy, To 'ravage.' The **RIDER**, and its parallels *Reuter*, &c., mean persons, who travel on the **ROAD**, as I have before observed, with an idea oftentimes annexed to them, which belongs to the general sense of the Element of 'Routing up or about—Pillaging—Plundering,' &c. The preceding term to *Ryot*, in Dr. Jamieson's Dictionary, is "**RIOT**, Festivity, indecent mirth;" but under neither of these words are we reminded of the English **RIOT**, nor are they referred to each other. The succeeding word is **RYOT**, which, says our author, Mr. Macpherson views "as perhaps an error for **ROWT**, "q. crowd, army. Or it may signify destruction, E. **ROUT**, from "the v."—The succeeding terms to *Royster*, in Dr. Jamieson's Dictionary, are "**TO ROYT**. To go from place to place without "any proper business, to go about idly.—**ROYT**, A reproachful "term.—It may perhaps denote an *Unsettled* fellow."—**ROYTYT**, with the same idea as **RYOT**—"Rok, perhaps a crowd, a throng." In the same leaf of this Dictionary we have "*Rome-RAKARIS*," which does not mean "Those who search the streets of Rome
" for

"for relics," as Lord Hailes supposes; but those who go *RAking*—*RAiking*, (Scotch,) or *Rambling* to Rome, as Dr. Jamieson has rightly seen, who refers us to the Scotch *RAIK*, *RAKE*, &c., "To range, to wander, to rove at large."—The corresponding Welsh term to the Irish *RUATHAR* is *RHUTHRO*, "To assault or attack, to *RUSH* upon," as Mr. Richards explains it; and again we have, in the Welsh Dialect of the Celtic, *An-RHEITHIaw*, "To Spoil, to plunder, to rob."

In German, *REUTEN* signifies "To *ROOT* out, extirpate;" and the succeeding word to this in my German Lexicon is "*REUTER*, "A *Rudder*, *Riddle*, cribble, winnow, fan, range." This double sense of a *RUDDER* and a *RIDDLE* will shew us, that these terms must convey the same fundamental idea, which is that of *Stirring up* or *about* any thing for different purposes. In the term *RIDDLE* we are brought to an action of *Agitation* employed about *Dirt*; and I shall shew, that it belongs to *RID*, as denoting the instrument, which *Stirs about Dirt*—for the purpose of *RIDDING* or *Clearing* away one part from another. The Etymologists refer us, under *RUDDER*, *Clavus navis*, to the Saxon *Rother*, *Remus*; *Redra*, *Remus*; the Belgic *Roeder*, *Roer*, the German *Ruder*, &c., which they consider to be quasi *Righter*, *Director navis*, though some imagine, that the Belgic *Roer* belongs to *Roeren*, *Movere*. The Belgic *Roer* belongs to the form *Rear*; and in the English *Row* we see only the *^R*, though it may have appeared under another form. In *OAR* we have the breathing before the *^R*; and in the sense of *ORE*, Metal, 'quod *ERUITUR* ab *ERA*,' (*Epa*.) if I may so say, we are brought to the original spot and action. The German *Ruder* means A *RUDDER*, and An *Oar*; and *RUDERN* signifies to *Row*. The word *Row* has the same form and meaning as *Row*, To *ROUT* about. The Etymologists refer *Row* to the Saxon *Rowan*, *Berowan*, *Rewan*, the Belgic *Roeden*, *Roeyen*, the German *Ruyen*, the Danish *At Roe*; all which Skinner derives from the German

German *REGEN*, *Movere*. He reminds us moreover of the Greek *ERESSO*, (*Ερῶσω*, *Remigo*, *Impello*,) which I have shewn to be derived from the same idea of *HARROWING* or *Stirring up the EARTH*. The German *REGEN* signifies, as my Lexicographer explains it, *To Stir*, move, agitate, excite something," which, we see, precisely corresponds with the sense of the *Element*, as I have unfolded it.—The preceding term to *REUTEN*, to *Root out*, in my German Dictionary, is *REUSPERN*, which my Lexicographer explains by "To hawk, to *Retch* in spitting, to keck, spit, and spawl, cast "out, void phlegm by *Reaching* and hauking;" where we have the same idea in both words, that of *Stirring up*—*Throwing* or *Casting up*—out, &c. In the latter word we have likewise the idea of *Noise* added, which belongs to the action of *Stirring up* or *Throwing up* any thing. Let us mark the terms *RETCH* or *REACH*, which are attached to our *Element* under the same idea. The Etymologists refer it to the Italian *Recere*, the German *Brechen*, and *Recken*, *Extendere*.

The English *RASE*—*eRASE*—*RAZOR*, &c. have been duly referred to the French *Raser*, *Rasoir*, *Rayer*, &c., the Latin *RADO*, *RASI*; and the Etymologists have produced likewise other parallel words, as the Italian *Rasare*, and the Belgic *Raseren*, *Rayeren*, &c. In *RASURE*, *eRASE*, as they are commonly used, we have the more gentle meaning of *Scratching* over a Surface; but in *RASE* or *RAZE out*, denoting *Utter devastation*, we have the strongest sense, as we see it in *ROUT out*, &c. &c. The French *RASER* contains both these senses. The Etymologists justly remind us, under *RASE*, of the Greek *Raio*, which must be considered as quasi *RAJO*. We find the true form of this word in the future *RAISO*, (*Ραιω*, *Ραισω*, *Profligo*, *Corrumpto*, *destruo*); where we again see a term used in the most violent of the senses, which belong to these words.—Skinner places in a separate article "*A RASHER of Bacon*," which he justly considers as *Rasura Laridi*. The Latin

RADO

RADO, and its parallels, bring us at once to the idea of *Scratching up* or *Scraping up* or *over* a Surface; as the Rus, &c., the Ground. Robert Ainsworth explains RADO by "To Shave.—To Scrape, " *Scratch up*; To rub against, to Grate." We perceive, that RADO, in the sense of *Grate*, expresses the idea of that HARSH Noise, which is made by *Scratching up a Surface*, and which, as we have seen, is a constant attendant on this race of words. The Etymologists justly compare RADO with RASSO, (*Ρασσω*, Allido, collido, deturbo,) and RESSO, (*Ρησσω*, Frango, Rumpo;—vehementer Ferio, Allido.) We have before observed, that RASSO, (*Ρασσω*), directly connects itself with ARASSO, (*Αρασσω*, Pulso, Illido); where we perceive, how the forms pass into each other. The preceding word to RADO is RADIX, the Root, which, as I have before observed, at once brings us to the spot, supposed in my Hypothesis.

The terms adjacent to RASE, in Junius, which are attached to our Element RS, and which I have not examined in other places, are RASCHAND, RASSIE, RATCHES, RASH, RATHE, RASP.—G. Douglas, observes Lye, under the word *Raschand*, has the following passage: "RASCHAND *unabasitlie, the schaft in sounder*;" which is a translation of "Impavidus Frangit telum." The Editor of G. Douglas derives this word from RASCHIS, Fragores, "quod "à sono vult factum," says Lye; who prefers, as its origin, the Islandic RASKA, Frangere. RASSIE, Junius explains by "Fragilis "cum friabilitate," and refers it to RASSO, (*Ρασσω*, Allido, Frango.) We perceive, that these various words belong to the same idea of *Breaking to pieces*, and the *Noise* attendant upon such an action. Junius has added a remark on RASSIE, "Verbum est à quibusdam colonis *Terræ* attributum;" by which we are at once brought to the Spot, supposed in my hypothesis. RATCHES is a species of Dog, the name of which is to be found in various Languages; as in the Saxon *Ræcc*, the Islandic *Rakke*, which

Verelius derives from *Rakka*, Circumcursare. The idea of *Running* or *RAKING* about, in its gentler or more violent sense, has supplied these names for the *Dog*.

RASH is justly referred by the Etymologists to the Belgic *Rasch*—the Danish *Rask*, the Runic *Ras*, the German *Rasen*, *Furere*; the Greek *Ragdaios*, (*Παγδαίος*, *Præceps*.) Meric Casaubon derives it from *Θρασύς*. RASH, the Cloth, I refer to the idea of ROUGH. It is marvellous to observe, how words are attached to their original turn of meaning, though they appear to be applied to a very different purpose. I have supposed, that RASH belongs to RASE—ROUT, &c., which relates to the action of Violent or Sudden *Dispersion*—of *Breaking up*—*Scattering* any thing upon or over a Surface. Now it is curious, that RASH is applied to *Eruptions*, suddenly *Breaking out*—and *Scattering* or *Dispersing* themselves over a Surface. We perceive, that the very terms *Eruptions*—*Breaking out*, are metaphors of the same kind, and are applied to *Violent Eruptions* or *Breakings out* upon the *Skin*. Thus we perceive, how RASH, in the sense of Violent *Breakings out on the Skin*, belongs to RASH—RASE—ROUT, &c., which relate to the action of *Violently Breaking up out—to pieces*, &c., *Scattering*—*Dispersing*, &c.—RUSH is only another form and sense of RASH. The Etymologists, under RUSH, have justly referred us to the Saxon *Hreosan*, *Ruere*; *Hrysan*, *Moyere*; *Ruysch*, (Belg.) *Rauschen*, *Fremere*; *ge-Rausch*, *Strepitus*, (Germ.) the Greek *Rasso*, *Arasso*, *Resso*, *Roizos*, &c. (*Πασσω*, *Αρασσω*, *Pulso*, *Allido*, *Πησσω*, *Rumpo*, *Ποῖζος*, *Stridor*,) &c. The Latin *Ruo*, *RUITUM*, as we have seen, belongs likewise to our Element. *RAUSCHEN* means, in German, “To Bustle, RUSH, make a Noise or Bustle;” where we have the sense of *Noise*; and we perceive a similar idea in the meaning of our word RUSH; and hence we have this term adjacent to RUSTLE.

RASHING, in old English, belongs to these terms of Violence,
and

and more particularly relates to the original sense of these words, that of *Scratching*, or *Tearing up—to pieces*, &c. In the Ballad of Sir Lancelot du Lake we have,

“ They buckled then together so,

“ Like unto wild boares RASHING ;

“ And with their swords and shields they ran

“ At one another slashing. (*Rel. of Anc. Poet.* vol. I. p. 219.)

“ RASHING,” says Dr. Percy, “ seems to be the old hunting term to express the stroke made by the Wild Boar with his fangs. To RASE has apparently a meaning something similar. See “ *Mr. Steevens’ Note on K. Lear*, A. III. S. 7. (Ed. 1793. vol. XIV. p. 193.) where the quartos read,

“ ‘ Nor thy fierce sister

“ ‘ In his anointed flesh RASH boarish fangs.’

“ So in *K. Richard III.* A. III. S. 2. (vol. X. p. 567, 583.)

“ ‘ He dreamt

“ ‘ To-night the Boar had RASED off his helm.’ ”

In an adjacent stanza of the Ballad above quoted we have “ And “ RUSHING off his helm,” where we see a similar idea of ‘ *Tearing* ‘ up or off;’ and this brings us to the form Rush, the word, expressing *Violent Motion*.

The term RATHE belongs to the idea of *Excitement*, as relating to ‘ The Quick—Rapid Motion, exceeding another species of Motion.’ To RATHE belongs our familiar term RATHER, in which the idea of Motion appears to be lost. RATHER, however, conveyed the sense of *Quicker*, and it is justly explained by the Latin *Citius*. The Etymologists refer RATH and RATHER to the Saxon *Rath*, *Rathe*, *Cito*, *Velociter*; *Rathor*, *Hrathe*, the Belgic *Rade*, &c., *Expeditus*, *Rapidus*; the Runic *Hrathur*, *Acer*; the Greek *Radinos*, (*Ραδινος*, *Celer*, *Agilis*, *velox*, *mobilis*); *Radios*, (*Ραδιος*, *Facilis*.)

RATHE

RATHE is commonly applied to 'The Early or *Quick*-appearing productions of Nature;' as in RATH-Fruit, RATH-Wine, produced by Skinner, and the "RASHE-Primrose" in Lycidas. Mr. Warton finds "RASHED-Primrose" in an old writer, which he imagines to be Provincial for RATHE. Meric Casaubon derives *Rathe*, &c. from the Greek ORTHROS, (ὄρθρος, Diluculum); on which Skinner pleasantly observes, "quod sane longius distat quam Mane à Vespere." This is a very probable conjecture, and we perceive, that it coincides in form with the Saxon *Hrathe*, and the Runic *Hrathur*; where the breathing is before the ^R. The Greek ORTHROS, (ὄρθρος, Tempus antelucanum,) belongs to ORTHOS and ORTHOO, (ὄρθος, Rectus, ὄρθω,) which signify 'To *Stir up*—*Raise up*.' We all understand, that the idea of *Rising up* is attached to the Morning, or the first appearance of day. Our great Bard has described the first appearance of the morning by the image of a person standing ERECT, or on Tiptoe.

" And jocund Day

" Stands Tiptoe on the misty mountain-tops."

In Saxon, the term *Hrad*, Præceps, is adjacent to *Hrad*, *Rode*, Equitavit; where we are brought to the true spot. *Hræd* likewise means "Celer, Agilis,—Paratus, *Ready*." I shall shew, that READY is derived from the idea of *Agitation*, in the action of *Stirring up* a surface, so as 'To RID off or Clear off any incumbrance' from it, and to Prepare it, or Make it fit and READY for any 'purpose.' In Saxon, RECEN signifies "Cito, protinus," from which the Latin RECENS is directly derived. In the same opening of my Saxon Lexicon, where this word occurs, we have RECAN, "To *Reckon*, Curare, Solicitus esse," which I shew in another place to belong to the same metaphor as *Solicitus* does; and this word, we know, is derived from the idea of 'Stirring up the' Ground—*Solum Citandi*.' That I have conjectured rightly respecting the origin of these terms, RATHE, &c., will be unequivocally manifest

manifest from considering the parallel terms. Wachter places the word RAD in various articles, under which we find the following explanations: "Cito, celeriter"—"Celer, alacer"—"Substantive "*Cursum* et *Cursorem* denotat, et dicitur antiquitus de Rota, "de curru, de fluvio, de impetu fluvii, et de omni impetu in "agendo, quamvis literis aliquantulum mutatis"—"Rota,"—"Currus," under which he produces other terms, denoting a *Wheel*, as ROTA; and to which he refers RHEDA, or RHEDE, (*Pedn*), and other terms conveying the same sense,—"*Fluvius impetuose currens*."—"Cursus Fluvii." The succeeding articles to these are RADen, "Currere, Properare, celeriter, et cum impetu ferri;" and RADen, "Exstirpare." The latter of these words he refers to ROTTen, which he explains by "*Rumpere terram*, "sive id fiat aratro, aut fodiendi instrumento, quod faciunt coloni, "sive *Rostro*, quod faciunt sues;" where we are brought directly to the very idea, supposed in my hypothesis.

RASP, and its parallel terms, belong to RADO, as the Etymologists acknowledge. They have produced, as parallels, the French *Rasper*, the Italian *Raspere*, the Belgic *Raspen*, the German *Raspen*, or, as now used, *Raspeln*, the Swedish *Raspa*, the Danish *Raspe*, &c. Skinner has another article for the term RASP, or RESP, which he refers to the Belgic *Respen*, *Rispen*, &c., Ructare, and the German *Rauspern*, Screare; which, as we have seen, relates at once to the action of *Casting up* phlegm, as we express it, and to the *Noise* made by that action. *Ruspor* is an old Latin word, which signifies "To Scrape as a Dog, To Root in the Ground as a Pig doth;—To Search diligently.—Also to Cut," as R. Ainsworth explains it; where we are at once brought to the spot, supposed in my Hypothesis. Martinius likewise produces *Ruspino*, which he refers to *Raspere*; and to this form belongs the Italian name RUSPINI. The English word *Raspberry* Skinner refers to *Raspo*, *Raspolo*, (Ital.) "*Rubus Idæus, et ejus baccæ*;" and Minshew derives

derives it from the Greek *Rops*, (*Ρωψ*, *Virgultum*.) The *Ras-Berry* or *RASP-Berry* is 'The Berry, which appears *RASPED* or *Scratched* 'on its surface.' The Latin *Fragum*, and the French *Fraise*, the *Straw-Berry*, are derived from a similar idea of the *Broken—Corrugated* appearance of the surface, and belong to *Frango*, *Fregi*, *Fraiser*, &c. &c. The French *Framboise* is supposed to be *Frais de Bois*.—The Italian *Raspo* and *Raspolo*, or *Raspollo*, signify a 'Bunch of Grapes,' which might be taken from *Grappo* and *Grappolo*, terms of the same meaning: They probably however belong to *Raspere*, To Rasp or Scrape, for the same reason, that *Grappo*, the Bunch of Grapes, belongs to *Grappo*, the action of *Gripping* or Seizing. I shall shew, that 'To *Gripe*' is 'To *Grope* 'up' or 'Scrape up,' and that it is derived from the action of *Groping* up—*Scrapping* up—*Graving* up, if I may so express it, or of *Scratching* up the Ground. We know, that *Carpo*, to which *Capio* belongs, conveys at once the idea of *Scratching* or *Scrapping* upon a Surface, and that of Seizing. Hence, I imagine, it is, that *Raspo*, the Bunch of Grapes, the object *Griped* or *Carpt*, is attached to *Raspere*, To *Scrape*, *Scratch*, or *Carp*.

In the same column of Junius, in which *ROUT* occurs, we have *ROUSE*, which he justly refers to *RAISE* and *RISE*. We shall now understand, that these terms signify to *Stir up* or *ROUT up*. In *RAISE* and *RISE* we see little more than the sense of *Elevation*; but in *ROUSE* we approach nearer to the idea of *Excitement* expressed by *ROUT*. In the same column I see likewise *ROUS*, which Junius explains by "Receptum et pervulgatum inter "potatores;" where we are directly brought to the strongest sense of *Excitement* expressed by *ROUT*—*Riot*, &c. Junius refers this word to the German *Rusch*, *Semipotus*, and *Lye* to the Islandic *Russ*, &c., *Temulentia*. We now perceive, that *Rouse* is used for a *Riotous* kind of Drunken Frolic, both in Ancient and in Modern Language, "The King doth wake to-night and takes
" his

"his ROUSE." Hence we have the English *Ca=Rouse*; and the French *Ca=Rousse*, and the Spanish *Ca=Raos*, where the *Ca* is the Teutonic addition of *Ge*. Verstegan, says Lye, derives it, with the approbation of Skinner, from the German *Gar-Ausz*, "*Pocula exhausta, ad verbum, All out;*" and yet he adds, though with some reluctance, and without seeing the process of formation, "*Ego vero haud scio, annon sit a Rouse.*" My German Lexicographer explains *RAUSCH* by "An inebriation or surfeit in drinking;" the succeeding term to which is the verb belonging to it, *RAUSCHEN*, which he explains by "*Eine Gerausche machen, to bustle, Rush, make a noise or bustle.*" The explanatory term *Ge=RAUSCHE*, an acknowledged compound of *Ge* and *RAUSCH*, is the very combination or word, from which *Ca=Rouse*, &c. has been formed. I have already shewn, that *RUSH* is another of these words. It is impossible surely to doubt, that the English *Ca=ROUSAL*, the French *Ca=RROUSEL*, and the Italian *Ca=RROSELLO*, belong to *Ca=Rouse*, *Ca=RROUSSER*, just as *RUSTLE*, &c. belongs to *RUSH*, &c.; yet the Etymologists appear to see no connection between these words; and Menage seems to acquiesce in the conjecture of Menestrier, who informs us, that *Carrousel* is derived from *Carrus Solis*, because this diversion was invented by Circe, the daughter of the Sun, in honour of her father.

The Etymologists, under *RAISE* and *RISE*, have referred us to the Islandic *Reisa*, the Gothic *Raisjan*, the Saxon *Arisan*, the Belgic *Rüsen*, the Italian *Rizzarsi*, *Drizzare*, *se tollere*, q. d. *se Rectare*, seu *Directare*, hoc est, *Erectum in pedes statuere*, *Regen*, *Erregen*, (Germ.) *Movere*; *Rear*, (Eng.) &c. &c. In *ARISE* and *AROSE* we have a vowel breathing before the *^RS*. We cannot but note in *e-RIGERE*, *To Set up*, *To be eRECT*, how *RECTUS* and *REGO*, *RIGHT*, &c., which might seem only to refer to the *Straight ROAD*, are attached likewise to the idea of *Excitement*, and signify *To RAISE up*, &c. In Scotch, *RUSE*—*ROOSE* signify, says Dr. Jamieson,

mieson, "To Extol, to commend; sometimes written REEZE;" which mean nothing but To RAISE up—Exalt or "*Extol*," as our author explains them. In various Languages the Element supplies a race of words signifying 'To Boast—Praise,' &c., some of which Dr. Jamieson has collected; as the Italian *Ruzzare*, the Islandic *Rausa*, &c. &c. Our author, however, objects to the conjecture of Ihre, who derives them from the Islandic *RISA*, To Elevate. Lye and Junius have produced ROUSE and RUSE, under this sense of *Laudare*; yet even the coincidence in the form of ROUSE, Excitare, and Rouse, "*Laudare vel Extollere*," suggests no suspicion, that they may belong to each other.

I cannot help producing some of the terms, attached to our Element, in the opening of Dr. Jamieson's Dictionary, where RUSE is found; and here we shall still see the same sense of *Excitement—Commotion*, &c., as "To RUSCH, To Drive, to put to flight, " &c., RUSHIE, A broil; RUSKIE, A basket of *Rushes*;—RUTE, "A blow;" where we are referred to ROUT, A blow, to which we have a verb annexed, "To ROUT. To Beat—RUTE or "Rood-Goose, so called perhaps from their Noise; RUTHER, "A loud noise, a tumultuous cry, an uproar."—"RUTHER, RUDDER," so called from its ROUTING about the water,—RUTOUR, "A Spoiler, "An oppressor," before produced, where we directly see the ROUTER—"RUTILLAND *Rauin*," which occurs in Lindsay, and is printed, says Dr. Jamieson, *Rutill and Rauin*. "If Rutilland," adds our author, "be the original word, it must allude to the glossy "appearance of the Raven; Fr. *Rutiler*, Lat. *Rutilare*, to glitter." "In later editions it is *Ratling*, as synon. with *Ralpand*, an epithet "used in the description of the raven in the preceding stanza." It is surely not possible for Dr. Jamieson to doubt, that the 'RUTILL—RUTILLAND *Rauin*,' whatever it may be, refers to the *Noise*, and means 'The RATLING, RUTTLING, &c., Raven.'—Junius has produced RISE, Virga, Surculus, next to RISE, Surgere, and he
has

has referred them to each other for the same reason, as *Surculus* belongs to *Surgo*. I shall again produce this word, when I examine in a future page various terms, denoting vegetable productions 'RISING or Sticking up — sometimes under the idea 'of a bristly kind of appearance,' among which I shall place RUSHES, &c. &c.

We have seen, that Junius has referred *Raise* to *Rear*. Under *Rear*, Skinner has produced the Saxon *Aræran*, *Up-Aræran*, *Erigere*, and *Hreran*, *Agitare*; from whence we learn, that the term signifies 'To Stir up.' We see likewise from hence, that the vowel breathing is lost before the first R in *Rear*, and I imagine, that we should consider it as a compound in the same form of our Element $\wedge R$ doubled, quasi $\wedge R = EAR$, $AR = \text{Æ}ER$, $HR = ER$, in order to express the idea more strongly, just as in *OR-OORO* from *ORO*, (*Ορῶμαι* idem quod *Ορῶ*, *Concito*.) The same compound we find in $AR = OURA$, (*Αρουρα*), belonging to *ERA*, (*Ερα*.) In *Roar* or $\wedge R = OAR$ we have the *Noise* attached to $\wedge R = EAR$, in the action of *Stirring up*. In *Up- $\wedge R = OAR$* we cannot distinguish between the *Agitation* and the *Noise*. Junius has two articles for this word, as "*Roar—*" "*Roar, Frémere.*" and *Roore, Rore*, "*Concitatio ex concursu*" "*turbulentæ multitudinis.*" Under the former, he produces the parallel terms *Raran*, (Sax.) *Reer*, (Fr.) *Reeren*, (Belg.) *Ρυρος, σφοδρος και τα καρα*, and the latter he refers to *Rear* and *Raise*. Lye justly explains the Saxon *HRERAN* by "*To Rear, Agitare, com-*" "*movere;*" and the succeeding terms are "*HRERE, Rear, Rere,*" "*Crudus, Incoctus,*" and *HRERE, Mus*; *RERE* Mouse, "*Vespertilio,*" "*Nycteris.*" The term *Rear* means *Raw*, and I shall shew in another place, that *Raw* signifies what is Coarse or ROUGH, which is derived from the idea of a *Stirred up—Broken up* or *Cor-Rugated* surface. The parallel terms to *Raw* are *Hreaw*, (Sax.) *Rauw, Roh*, (Germ. and Belg.) and to *Rough* we find *Hruh, Rouw, &c.*, where

we see the various forms, into which these words have passed. The 'REAR Egg' has been referred to *Rarus*, (Lat.) and to *Reo*, (P_{ew}, fluo.) The Latin ^R=AR-*us* exhibits a similar form of the Element ^R doubled, and it signifies 'What is *Stirred about* or 'Scattered and *Dispersed about*—here and there, so as to be thinly 'sprinkled.' In REO, (P_{ew}, fluo,) we have the idea of *Agitation* annexed to Water. The *Rere*-Mouse may mean the Mouse which appears at the *Rear* or extremity of the day. The term ^R=EAR belongs to ARR=IERE, (Fr.) and its parallels ARR=EARS, &c. &c., where we see the idea of the *Back*—the *Low* part, as belonging to the AR-OURA, (Αρουρα,) the Ground. The *Ground*, when considered as the *Extremity*, alike suggests to us the idea of what is Extreme—in the relations which we express by Bottom and Top—Backward and Forward—Last and First; and hence we have ERE, Before, with its parallels in the Teutonic Dialects, *Ær*, (Sax.) *Eher*, (Germ.) &c. &c. To ERE belongs ERST, where we have the form ^RS, and from ERST we pass into *f*=IRST; and thus it is, that Languages have been formed. ERE, when referred to ^Re-^Ar, may be considered as denoting the *Source*, from which things are ^RE=ARed, *Arise*, or when expressed in Latin by kindred terms, "ORIGO, ex quâ res ORIUNTUR. The Elementary characters ^R, RS, &c. still continue faithful to their office, whatever forms they may assume; and we cannot but acknowledge, that all these changes are effected without error, and without confusion.

RAKE,

RAKE, RACA, RAECKE, RAECKELEN, RECHE, RACLER, RATELER, RAKA, RASTAL, RASTRUM, RASTELLUM, &c. &c. &c. (Eng. Sax. Belg. Germ. Fr. Ir. Lat. &c. &c. &c.)

RAKE. (Eng.) The person who goes *Raking* about.

RAKE. (Eng.) A *Hollow* in a mine.

RACK *for Hay*. What is made in a Grate-form, or like a surface *Raked* or Grated with marks—lines, &c.

To RACK *off Wine*. Quasi, To *Rake* off or out the Dregs.

REACH—RETCH. What is Drawn out or along—Stretched—Extended, from the metaphor of *Raking* over—out or along a surface.

RACK. To Torture by Stretching.

RETCH. Vomere, Screare, q. To *Rake* up—out, &c.

RACAILLE—RASCAL, &c. (Fr. Eng.) The *Rakings*—the vile refuse.

RASCAL *Dear*. Feræ strigosæ, Lean *Dear*—Vile animals, of *Raked*—Scratched or Scraggy forms.

RAKE, To RAKE up the *Ground*, belongs, as we shall instantly agree, to the race of words now before us, 'ROUT up,' &c., and brings us directly to the spot, supposed in my Hypothesis. The Etymologists refer us, under RAKE, to the Saxon *Raca*, *Rastrum*, *Rastellum*, the Belgic *Raecke*, &c., *Rastrum*, *Raeckelen*, *Sarculare*; the German *Reche*, the French *Racler*, the Italian *Razzolare*, "*Ra-dere et Fodicare instar gallinæ, Rastro, converrere*;" the Runic and Swedish *Raka*, the Danish *Rage*, the Islandic *Reka*, the Irish *Raca*, *Racam*, &c. &c. The English word RAKE only gives us the idea, in its ordinary use, of the instrument applied in *Gardens*, but the Latin *RASTRUM* means the HARROW. *RASTRUM*, and its parallel terms, might be considered only, as different forms of the words belonging

belonging to HARROW, as HERSE, &c. In German, HARKE is a "RAKE, HARROW," &c. Robert Ainsworth explains *RASTRUM* by "A RAKE, HARROW, a drag to break clods with—*RASTRIS* "glebas qui frangit inertes." In the Dialects of the Celtic, I find in Lhuyd, under *RASTRUM*, the Cornish *Rackan*, the Armorican *Rastel*, the Irish *Raka*, *Hoirste*, and *Rastal*. I find likewise *RASDAL*, A *Rake*, and *RASDALAM*, To *Rake*, gather, in Mr. Shaw's Galic and Irish Dictionary. Hence our name *RASTAL* is derived. In the same Dictionary we have *RACAM*, To *RAKE*; and an adjacent word to this is 'RACHAM, To Go,' which means 'To *RAKE* 'about or move on the ROAD,' &c. The Greek *ERCHOMAI*, (*Ερχομαι*,) should not be considered perhaps as directly belonging to the Celtic *RACHAM*, yet the original idea of the word is that of an action of *Violence*, as it appears in the sense of "Invado, Persequor." We see, in these explanatory words, how readily the simple idea of *Motion*, as *Going*, *Following*, connects itself with an action of *Violence*. In the Latin *Gradior*, *Ingrerior*, *Grassor* we see the union of the same ideas.

The English term *RAKE*, as denoting the Person, means the loose Character, who goes *RAKING*, *RIOTING* or *ROWING* about, as we express it, the *Roisterer*. The spot and metaphor, from which *RAKE* in this sense has been taken, will be manifest from a passage in Shakspeare, where personages of this kind are called *Land-RAKERS*. The Robber Gadshill, the companion of Falstaff and the Prince, says, "I am joined with no foot *Land-RAKERS*, "no long staff, six-penny strikers; none of these mad, mustachio, "purple-hued malt-worms, but with nobility, tranquillity, burgo- "masters," &c. (*First Part of King Henry IV.* A. II. S. 1.) Some have compared the English *RAKE*, the person, with the Syriac term of contempt, *RAKA*, (*Ρακα*, Matth. c. v. ver. 24); and though we should not perhaps consider them as directly belonging to each other, yet we shall find, that the corresponding Hebrew
term

term contains the same fundamental idea. Skinner produces the combination, *RAKE=Hell*, which I shall examine in a future page.— The term *RAKE* is produced by Skinner, as signifying *Fodina*, “ nescio ab *RACA*, Guttur,” as he observes, quia puteus Metallius est, instar Gutturis, profundus et inanis.” *RACA*, Guttur, and *RAKE*, *Fodina*, mean only the Hollow — *RAKED*, *Dug out*, &c. &c. Though Skinner and Lye explain these words *RAKE*, &c. by *RASTRUM*, I should not have understood, that the former Etymologist had considered the Latin term as belonging to these words, if it had not been printed in Italics in the phrase “ *Rastro Convertere*.” We must add to these terms belonging to the *RASTRUM*, *RAKE*, the French words *RATEAU*, a *Rake*; *RATELER*, To *RAKE*; *RATISSE*, To Scrape; *RATURER*, To Scratch, which will remind us of the French *RASER*, before produced, To Shave, To Trim, to *Raze*, to Overthrow; *RAZOIR*, the Latin *RADO*, *RASI*, the English *RASE*, *RASURE*, *ERASE*, *RAZOR*, &c. with their parallel terms in other Languages.

I find, moreover, adjacent to *RATEAU*, in the French Dictionaries, *RATELIER*, “ A *Rack*, in which Hay is put for Horses;” *RATINE*, *Ratteen*, a sort of Woollen stuff; *RATE*, Spleen; *RAT*, a *RAT*; *RATATINER*, To shrink; *RATER*, “ To miss, to fail of obtaining any thing;” which, however remote they may appear from each other, must be all referred to the same train of ideas. *RATINE*, *RATTEEN*, the Woollen stuff, means the *ROUGH*—Coarse Cloth, such as a Surface appears, which is all in a *Scratched* up state. Menage confesses his ignorance respecting the origin of this word; and Le Duchat, though he informs us on the authority of a French and Italian Dictionary, that this Stuff is called “ *ROUESCIA* di Fiorenza, c’est-à-dire *REVESCHE* de Florence;” yet he asks, whether *Ratine* does not come from *Florentina*. The terms *ROUESCIA* and *REVESCHE* convey the same idea of the *ROUGH* Cloth. The Editor of the last edition of
Menage

Menage has seen, that *Revesche* has some resemblance to the German *Rauh*, and the English *Rough*. Le Duchat derives it from *Reversus*, and he tells us likewise, that the word, as an adjective, means RUDE; in which sense he derives it from *Ripa*.—RASH, in English, is a Species of Cloth, which Skinner refers to the Belgic *Ras*, the Italian *Raso*, *Rascia*, “*Sericum, Sattin, q. d. Sericum Rasum, Villi enim expers est.*” RASCH, in German, means, as my Lexicographer explains it, ‘The English Serge;’ and *Serge* is “A sort of Woollen stuff,” as N. Bailey explains it. Hence RASH, (Eng.) *Rasch*, (Germ.) and *Ras*, (Belg.) mean the ROUGH Stuff. The Italian *Raso*, *Satin*, and *Ras*, (French,) belong to *Rasus*, &c., as Skinner supposes. RATE, the Spleen, Menage confesses to be of difficult origin; but he asks, whether it may not be derived from *Jecorata*, *Rata*, *Rate*; and the Editor imagines, that it is taken from the form of a RAT. The term RATE belongs to RATEAU, the RAKE, &c., and is a metaphorical application of this term, as being the supposed Seat of that, which RAKES—*Vexes* or *Disturbs* the mind. We know, that *Spleen*, in English, signifies at once the *Organ*—and the *Vexation*, supposed to arise from that Organ. RATER, “To Miss, to fail of obtaining,” seems to be directly connected with RATE, the part, in which Chagrin is situated, arising from disappointment in our wishes.

RAT, the animal called in English a RAT, we shall instantly agree to be the *Scratcher*—the *Scraper*, and to belong to RATEAU, RAKE, RATURER, &c. &c. &c. Obvious as the affinity is between RAT and RATURER, I do not find, that any of the French Etymologists are aware of their relation. RAT is commonly derived from *Mus*; and Menage observes, though this derivation does not displease him, that it is more natural to derive RAT from the German *Ratz*, a word of the same meaning. The Editor, who produces from Wachter the parallel terms in other Languages, concludes,

concludes, that the word is certainly Teutonic, and perhaps even Celtic. RAT occurs in various Languages, as in the Saxon *Rat*, the German *Ratt*, *Ratze*, the Belgic *Ratte*, &c., the French *Rat*, the Italian *Ratta*, the Spanish *Raton*, the Danish *Rotte*, the Islandic and Swedish *Ratta*, &c., which the Etymologists have produced. Some have derived these words from *Raio*, (*Paus*, *Corrumpto*); and others have observed, that they are taken from the German *Reissen*. In Shaw's Galic and Irish Dictionary we have RADAN, a RAT. We find RAT, in old French, used "pour *canal de mer*," as Le Duchat observes, who derives it from *Rasus*, or from *Rapidus*. The term RAT, in the sense of a *Channel* or *Hollow*, belongs to RUT, &c., and the animal is that, which makes RUTS or *Hollows*, &c.

The succeeding term to this in Menage's Dictionary is *Ratafiat*, the Liquor called *Ratafia*, which he supposes to be "un mot des Indes Orientales." Leibnitz supposes it to be a corruption of *Rectifie*; and 'M. de la Croze, who was for a long 'time in America,' says Le Duchat, "observes, that when 'a native Indian drank Brandy to the health of a Frenchman, 'he said *Tafiat*; to which the Frenchman answered, drinking to 'him again, *Ratafiat*.'—If this account be precise, such must be the origin of the word. RATATINER, "To Shrink or contract," as my Lexicographer explains it, is derived from the idea of the *Scratched—Cor-RUGATED* Surface, which presents to the mind the notion of 'What is *Shrivelled* or *Contracted*, in opposition to that, 'which is *Plump and Smooth*.' We know, that *Rugosus*, *Shrivelled*, belongs to RUGA, the *Furrow*, which, we now see, is to be referred to RAKE, &c. Menage derives RATATINER from the animals, RATS, "qui etant pris, ou surpris se ramassent, et "rentrent, pour ainsi dire, dans eux mêmes." Thus we see, how these terms RAT, RATATINER, &c. belong to RATEAU, the RAKE.

The French RATELIER, "A Rack, in which Hay is put for
"Horses,"

"Horses," must belong to the idea expressed by *RATELER*, To *RAKE*, and so, as we perceive, does the English *RACK*; and we have only to enquire, what is the peculiar idea by which they are connected. *RACK* and *RATELIER*, might signify that, into which Hay is *RAKED* or Gathered. They probably, however, relate to the figure of the *RACK*, composed of a series of bars with interstices, like the figure of the *RAKE*, or the series of lines made on the Ground by *RAKING*, or *Scratching* upon its surface; and this idea I imagine to be the true one. *RACK* and *RATELIER* have, as I conceive, the same relation to *RAKE*; that *Grate*, the Iron Lattice-work, has to *Grate*, the action of *Scratching* lines on the Ground. I have illustrated the same idea on a former occasion. The English *RACKET*, *Raquette*, (Fr.) relate either to the *RACK*-like form, or belong to *RACKET*, *Streptus*, which is derived from the Noise, made by *RAKING* or *Scratching* upon the Ground, as *Grate*, we see, likewise denotes a similar species of Noise. Skinner places a *RACK* of Hay, and a Kitchen-*RACK*, in separate articles. Under the former he adopts the idea, which I have exhibited, "fort. ab. A. S. *Race*, nostro *Rake*, *Rastrum* "à luculentâ septorum Fœnilis et *Rastri* similitudine;" and the latter he supposes to be derived "a spinæ dorsi similitudine." *RACKET*, the Instrument, occurs in the French *Raquette*, the Italian *Rachetta*, the Spanish *Raqueta*, and the Danish and Belgic *Racket*; and these the Etymologists derive from *RETE*, which relates perhaps to the *RACK*-like form; unless we should suppose, that it rather belongs to the primary sense—the action of *RAKING* up fish. The Etymologists derive *RATE* from *Ruo*, (*Puω*, *Traho*.) Let us mark *Ruo*, (*Puω*,) and its parallel term *Rustazo*, (*Pυρταζω*, *Trahendo rapto*, *Traho*.) To Draw, Drag, or, as we may express, to *RAKE up, off, away, &c.*

The *RACK* of Mutton, a Neck of Mutton, is derived from a similar idea of the *RACK*-like form, or, as we might put it,
of

of a *Scraggy*—Broken appearance. Let us mark the term *Scrag*, which is itself applied to a Neck of Mutton, and which I shall shew to belong to the *Scratched*, Broken Surface. The Etymologists refer the *RACK* of Mutton to terms, which are derived from the same idea, as *Hracca*, (Sax.) Occiput; *Raca*, (Sax.) Guttur; the Belgic *Rugge*, the German *Ruck*, Dorsum; *Rache*, *Rachen*, Gula, and *Rachis*, (Ραχίς, Spina Dorsi.) All these terms belong to the idea of 'The *ROUGH*, Substance—Broken, 'Scratched or *RAKED* up into *RIDGES*, *RUTS*,' &c. The *RACK* of Mutton, is not, however, "*Tergum Ovillum*," as Junius supposes, but "*Cervix Ovilla*," as Lye has justly observed. Skinner has *RACK* in the sense of 'Cart *RACK*,' which he refers to the Belgic *Ruck*, Tractus, where we are at once brought to the original Spot, the *RUT*, on the *Ground*.—*RACK* in the sense of 'To *RACK off* Wine;' "*Vinum elutriare*," means 'To *RAKE* off, as it were, the Wine,' or 'To *RAKE* off the impure part or dregs from the pure.' The explanatory phrase, adopted by Skinner, '*Vinum Elutriare*,' means literally 'To *Mud* off the Wine,' or 'To remove the *Mud* or *Dregs* 'from the Wine:' "*Elutriare est à Luto purgare*," as some justly explain it. Skinner derives *RACK* in this sense from *Reccan*, (Sax.) Curare, though he records a French phrase, which he finds in Cotgrave, "*Vin Raque quod exponitur Sordidum et "Fæculentum à Vinaceis secundâ expressione extortum.*"

It may often happen, that some embarrassment will arise from the difficulty of deciding on the peculiar notion, to which a word immediately belongs; though we perfectly understand the general train of ideas, with which the term must be involved. The word *RACK*, Torquere, To Torture, affords perhaps an example of this nature. It has been referred by the Etymologists to the Belgic *Racken*, the German *Recken*, Extendere; the Danish *Recke*, the Gothic *Rakjan*, the Islandic *Reckia*, the

Greek *Resso*, (*Ρησσω*, *Rumpō*,) the Hebrew *רָקַח* RKH, *Expandit*, or *Rakak*, *Atterere*, *vel Rasas*, *Confringere*, *conterere*, *lacerare*. These words all belong to the same train of ideas, conceived under different points of view. RACK, To Torture, might simply mean 'To RAKE up the feelings,' or, as we express it by a similar metaphor, 'To Harrow up the feelings;' and this indeed is the meaning of the term; yet it has obtained this meaning, in some instances, through the medium of the sense expressed by the German *RECKEN*, *Extendere*, To *Stretch out*, to which belongs our word *REACH*, or *RETCH*, from the idea of torture, as in the phrase, '*Stretch'd upon the RACK.*' In old English, under the form RACK, we have the sense of *Stretch—Extend—REACH*. "Your Sins are RACK'D," occurs in *Love's Labour Lost*; where it means *Extended*, as Mr. Malone observes. In *Coriolanus*, we have,

' "A pair of tribunes that have RACK'D for Rome,

"To make coals cheap."

Here Mr. Malone observes, that "To RACK, means to *Harrass* "by Exactions;" wherein RACK is used in its original sense, as we see it in the term *Harrass*, which I have shewn to be derived from the *Herse* or *Harrow*. The idea, which we annex to such terms as *Stretch*, is generally attached to that of '*Drawing* or *Dragging* any thing upon—over, or along the 'Ground,' or, as we might express it, of '*RAKING* upon, over, or 'along the Ground, with various degrees of force and violence.' It is marvellous to observe, what an impression this action of *Drawing* or *RAKING* over the Ground has made on the mind, and to what a variety of purposes, as it should seem, the most dissimilar and discordant, it has been applied by metaphorical allusion. The explanatory terms here adopted will fully unfold this point. The Latin *Traho*, *Traxi*, means "To *Draw*,

"to

"to *Drag*.—To *Wrest*, to force,—To *Draw*, or *Stretch* out," &c. &c. &c.; and *Tractus* means, among various other things, "A Drawing in length,—A *Tract*, or space of,—A *Trace* or mark, "a *Streak*." We shall now see, that *Draw*, *Drag*, *Tractus*, *Trace*, *Tract*, *Streak*, *Stretch*, &c., are all related to each other. But whatever we may think on this point, let us only consider the terms, which are acknowledged to belong to *Traho*, through their various senses in different Languages, *Traho*, *Tractus*, *Tracto*, &c.; *Tragen*, (Germ.) *Traire*, (Fr.) &c. &c. &c., and we shall be astonished to find, through what a wide range of Human ideas this metaphor has passed. We instantly see, that these terms have been applied to denote a *Line* or *Mark*—A *Country*, A *Feast*—*An Exercise of the mind*—A *Bargain*, &c. &c. &c., as in 'TRACE, or TRACK,' 'TRACT of Land,' 'A TREAT,' 'TO TREAT on a subject,' and 'A TREATISE or TRAOTATE,' 'A CON-TRACT,' &c. &c. &c.—I shall shew, that the verb *Torqueo*, To *Torture*, is itself one of these words; and we cannot separate from the idea of Drawing the TRACE—mark—or *Furrow*, the action of *Turning* or *Stirring up* the Ground, by which the TRACE or *Furrow* is made. We thus see, how the notion of the RAISED or RAKED-up *Furrow*, or RIDGE, is connected with that of RAKING along, or REACHING, or Stretching forward. All these ideas are so involved, that it would be a vain attempt, if we should endeavour to separate the one from the other. The Etymologists therefore have justly produced *Resso*, (*Ρησσω*), which means 'To *Break up*—RAISE—RAKE, or ROUT up the 'Ground into RIDGES,' as a kindred term to RACK, belonging to REACH.

The German RECKEN signifies, as my Lexicographer explains it, "To RACK or Torture one, put him to the RACK;" and it means likewise "To RETCH yourself, RETCH out;" and the phrase produced,

as

as authority for this sense, is “Die gesetzte RECKEN, wie die
 “Schuster das leder, To *Wrest* and Stretch the Laws, as Shoe-
 “makers use the leather,” where we see how RACK connects itself
 with RETCH or REACH. In *WREST*, we see the form ^RS, and
 the action of violence.—Under REACH, the Etymologists pro-
 duce the Saxon *Ræcan* or *Racan*, *Aræcan*, &c.; the German
Reichen, the Italian *Recare*, the Greek *Orego*, (*Ορεγω*.) REACH is
 applied, to express certain *Tracts*, or *Lengths*, which *Stretch*
 along the banks of a River, as ‘*Lime-House REACH*, *Greenwich*
 ‘*REACH*,’ &c.; which may be said to belong both to the verb
 REACH, as Skinner first supposes, and, as he afterwards conjectures,
 to the Saxon *Hnig*, Dorsum, q. d. Dorsum littoris.—REACH is
 used likewise “Pro nisu vomendi;” where it is applied, as an
 action of Violence and Agitation, with the idea annexed to it
 of ‘*Stirring up*—RAISING up, or RAKING up something.’ Skinner
 refers this word to the German *Brechen*, Sich Erbrechen, the
 Belgic *Braecken*, Vomere; and all these, as he says, are derived
 from the German *Rashan*, Extendere. Whether the Greek *Orego*,
 (*Ορεγω*, Pedes, vel manus *Extendo*,) *Orguia*, (*Οργυια*, Spatium
 interjectum vel inter pedes divaricantes, vel ambas manus
 expansas, Passus,) directly belong to REACH, &c., I must leave
 the reader to judge. I have shewn however, that these words
 under the form ^RG, attach themselves to the terms of *Excitement*,
ORGE, (*Οργη*, Ira,) &c. &c. &c., which I suppose to be derived
 from the same metaphor of ‘*Stirring up the Ground*.’ Thus we
 see, how all views of the question bring us to the same point,
 whatever might be the precise relation which words bear to each
 other. Junius refers RETCH in Spitting, Screare, to the Saxon
Hræce, Screo, the Islandic *Hraake*, Sputum, the Danish *Harcker*,
Screo, the Belgic *Rachelen*, &c., “*Rauco* screatu pituitam sursum
 “evocare ac sputando egerere,” the Welsh *Rhoch*, Fremitus,
 the

the Greek *EREUGOMAI*, (*Ερρυγομαι*), and the Latin *RUCTO*; all which terms belong to the Element *^RG*, &c., either with the breathing before or after the *R*, conveying the same ideas of *Stirring up*—*RAKING up*, with the consequent attendant of Commotion—Noise, &c. &c.

The succeeding words in Lye's Saxon Dictionary to *RACAN*, *Extendere*, are *RACA-Teag*, and *RACCENTA*, *Catena*, which belong to the idea of *Stretching out*. Lye, in his Edition of Junius, produces the term *Raketyne*, as used by Robert of Gloucester, which he has justly referred to these Saxon words. In Lye's Saxon Dictionary, the word "*RACAN*, *Extendere*,—To *REACH*," immediately succeeds *RACA*, a *RAKE*, *RASTRUM*. The next word in Junius to *Raketyne* is *RAIKED*, which he refers to the Scotch *RAIK*, *Gradus citatus*, A Long *RAIK*, "*Iter longum*, "*To RAIK home*, *accelerato gradu domum abire*;" where we are directly brought to the *Course*—or *Tract*, sometimes with an accelerated motion, upon the Ground. He records under this word the Islandic *REIKA*, *ambulare*, and the Irish *RACHA*, *IRE*. He adds likewise, "*Huc non incommode referri potest nostrum 'Rake, Homo dissolutus.'*" Dr. Jamieson explains *RAIKE*, *RAKE*, &c., by "*To Range*, to wander, to rove at large—*To RAIK on 'RAW*, *To Go or march in order*,—*To go side by side in 'a Row*;" where let us mark *Raw* and *Row*, which are quasi *RAG*, &c., and mean the regular *Course* or *RAKE*. In the phrase, "*He brings twa, thrie, &c. RAIK a day*, applied to dung, "*coals*, &c., in which carts and horses are employed, as equivalent to *Rraught*," we are brought to the idea of *RAKING* or *Dragging* on a surface. The term *RAIK*, means likewise "*The Extent* of a course, walk, or journey;" where we again see how we may pass into the sense of *REACH*—from the idea of a *Course* or *ROAD* only, when the notion of a forcible action is not

not prominent. The combination *Tongue-RAIK*, means Eloquence, i. e. A continued *Course* of Speaking. In Scotch, *RAK* means *To REACH*, "To attain." Let us mark the explanatory term *Range*, above adopted, which I shall shew to be quasi *RAGGE*, belonging to the same train of ideas.

The Hebrew *רָקַח* *RKH*, contains the idea of *Stretching out*, as connected with an action of some *Violence* and *Agitation*. Mr. Parkhurst observes on this word, that "It expresses *Motion* of different parts of the same thing, at the same time, one part the one way, and the other, the other way, with *Force*.—" *To Stretch* forth, extend, distend, expand.—It is used for "Jehovah's *Stretching forth* the *אֶרֶץ*" *SChKIM*, "or *conflicting* æthers, Job xxxvii. 18.,—for *Extending* plates of gold by *Beating*,—for *Stamping* on the Ground with the foot, and so *Beating out* the part on which one *Stamps*, flatter and wider, "an action similar to the last,—for the *Expanding* or *Stretching forth* the *Earth* and its produce:—As a Noun *רָקִיחַ*" *RKIH* or *RKING*, "An *Expansion*, the *Celestial fluid* or *Heavens* in a state of *Expansion*, the *Expanse*, Gen. i. 6, 7."

We have seen, that *RAKE* means 'The loose fellow, who *RAKES*, or *RIOTS* about.' The succeeding term to this in Skinner is *RAKE=Hell*, which he supposes to be either derived from *RAKE=Hell*, according to the Proverb, "*RAKE Hell* and *Skim the Devil*, "and you will never meet with such a fellow," or rather from the French *Racaille*, *Fæx Plebis*. *Rake=Hell*, or *Rakell*, seems to have had originally only an accidental coincidence with *Rake Hell*, in the Proverb, and belongs probably to the French word produced by Skinner. Junius writes it *RAKELL*, and has seen that it has some affinity with *RASCAL*. He tells us likewise under this word, that *RAKELL* in Chaucer means 'Temerarius, præceps.' My German Lexicographer has the following notable explanation
of

RECKEL, "A *Rake* or *Rake-Sham*, Lungis, Lath-back, Slim-slow
" -back, dreaming Lusk, Hum-drum, Lingerer."

Skinner refers *Rascal* to the Saxon *Rascal*, which he derives from the German *Rahn*, Macer, and *Schaal*, Cortex. From hence he deduces the French *La Racaille*, Sordida Plebecula, Fæx populi. He records likewise the Greek *Rakia*, *Paxia*, "quod
" idem sonat teste Casaubono in Athenæum à quo Fr. G.
" *Racaille* vir eximius deflectit." Junius is aware of the peculiar application of *Rascal* to Deer, "*Rascaille* Deer, Capræ rejiculæ." Some think, as he observes, that the word is corrupted from *Rejiculus*; though he imagines, that it belongs to the Italian *Rasca*, "Araneæ telam, et per consequens quamlibet nihili rem
" denotat." Hence he derives the Belgic *Rekel*, Vilissimus canis, and the French *Racaille*. Lye imagines, that the Saxon *Rascal*, "*Fera strigosa*," has a great affinity to the Islandic *Raska*, Corruptere. RASCAL is peculiarly applied to *Lean Deer*, as every reader of Shakspeare well knows. It is used in the following passage, both in its general and peculiar sense.
"Dol. You muddy RASCAL, is that all the comfort you give
" me? Fal. You make fat RASCALS, Mrs. Doll." (*Second Part of Henry IV. A. II. S. 4.*) Dr. Johnson observes on this passage, "Falstaff alludes to a phrase of the Forest. *Lean Deer* are
" called RASCAL Deer. He tells her she calls him wrong; being
" *fat*, he cannot be a RASCAL."—"So in Quarle's *Virgin Widow*,
" 1656. — 'and have known a RASCAL from a fat deer;'" as Mr. Steevens observes. Dr. Johnson has strangely misunderstood the sense of this passage. It means, "If I am a *Rascal*, you
" make me so, as you make lean animals or RASCALS fat." The reply to the speech of Falstaff is, "I make them! gluttony and
" diseases make them: I make them not." Mr. Malone justly observes, that "To grow fat and bloated is one of the
con-

"consequences of the venereal disease; and to that Falstaff
"probably alludes."

My French Lexicographer explains RACAÏLLE by "Rabble,
"scum of the people, RASCALITY, Trash." We should instantly agree, that RASCAL and RACAÏLLE would be naturally derived from the *Filth* or *Dirt* of the Ground; but we shall now see, that they belong to a peculiar state of this *Dirt*, or to the RAKED away *Dirt*, the vilest of the *Dirt* or *Rubbage*. The French RACAÏLLE is that, which is RACLÉ—RAKED off—the Offscourings, &c., as *Scum* is attached to *Skim*—the vile part—*Skimm'd* off.—A *Scrubby* Fellow belongs to *Scrub*—*Scrape*, &c., under a similar metaphor to that, by which RACAÏLLE and RASCAL are attached to RACLER. We see, that RASCAL, is particularly applied to *Lean* Deer; under which sense it perhaps comprehends another idea, which we annex to a surface, when it is RACAÏLLE or RAKED over. The idea of *Leanness*, as opposed to the smooth, even, plump appearance of fat objects, is perpetually connected with the metaphor of a *Scratched*—CORRUGATED—Uneven ROUGH Surface; and this may be the idea annexed to RASCAL, the *Lean* Deer. We have seen, that the Saxon RASCAL is explained by "*Fera Strigosa*," where, in the explanatory term *Strigosa*, we have precisely the same metaphor. Robert Ainsworth interprets *Strigosus* by "Lean, lank, scraggy, "thin, bare, meagre." The Latin *Strigosus*, is acknowledged to belong to *Striga*, "A *Ridge* land, or single furrow drawn at "length in ploughing,"—*Strigo*, &c.: The first sense of *Strigo* is "*Striga Noto*, To Mark or Scratch into Furrows;" and the *Equus Strigosus* is the 'Equus, quasi *Strigis Notatus*,' though the Etymologists conceive it to be the Equus, "qui præ macie *Strigare* "vel quiescere cogitur." The mind oftentimes embraces both the active and passive sense on the same object, when the
object

object will admit of this union. Thus the RASCAL *Deer* means at once, 'The *Vile* RAKINGS, and the RAKED, the RACLÉ animal, under 'its meaning of the RACLÉ *Matter*,' i.e. 'The RACAILLE, and the 'RACLÉ form,' if I may so say. We have seen, that RAKE means 'The RAKING about person;' and we talk likewise of "A person as "thin as a RAKE," which means 'The person of a RAKED—Strigose 'form.' *Sraggy* belongs to *Scratch*, for the same reason; and we sometimes use the phrase 'A *Vile Scratch*,' in which we certainly see the idea of 'What is *Vile*, connected with a *Scratched* appearance.' I have before shewn, that HAG, and HAGGard, belong to a race of words, which signify, 'To Affright—To HACK, as it 'were, or To *Scar*,' as we express it; and they comprehend likewise the idea of 'The HACKED—or *Scarred* figure,' if I may so say. When we apply *Scar-Crow* to a person, it is generally done to a person of a *Scarred* Scraggy figure.

I have observed, that the English RAKE has been compared with the Syriac term of contempt, RAKA, (*Pana*, Matt. v. 24.); and though perhaps these terms should not be considered, as directly belonging to each other, yet the corresponding Hebrew word contains the fundamental idea annexed to the Element. Mr. Parkhurst explains this word רָקָה RKA, by "To "evacuate, exhaust, Draw forth, extenuate, attenuate;" and he gives us, as derivatives from it, WRECK, RACK, RAKE. This word means likewise the *Temples* and *Spittle*. Taylor explains the word thus, "Attenuare, Tenue. To be thin,—as a wafer, "or thin Cake.—To be thin of flesh.—Hence, the Temples as "a part bare of flesh.—But in Cant. iv. 3. the sense seems to "include the Cheek also. To be thin as Spittle.—Though in "the word רָקָה RK, "there may be an Onomatopœia, alluding "to the sound of hawking up or ejecting the Spittle." The fundamental sense of this Hebrew word is 'To RAKE or ROUT, *up*, 'out, or about.' Hence we have the idea of *Emptying*—and of

Thinness, and of *Spitting* out any thing. In a passage of the Psalms, it is directly connected with the imagery of RAKING away *Dirt*. "Then did I beat them, as small "as the dust before the wind: I did *Cast them out as the "Dirt* in the Street;" where the term to *Cast out* is the Hebrew רך RK. No passage can be more in point for the confirmation of my hypothesis. This word is applied to the *Lean-Fleshed* kine of Pharaoh, which, as we see, precisely corresponds with the sense of the 'RASCAL Deer.' This is curious: The word means, the *Temples*, *Brow*, &c.; from the RAKED or *Scored* marks—the RUGÆ or *Wrinkles*, which belong to it. Let us mark the explanatory term *Cast*, which is used in a similar sense for 'To Bring up any thing from the stomach—throat,' &c.; and it is applied in its original sense, when we talk of ' *Casting "a pond,*' or clearing out its *Dirt*. The Hebrew word, as Taylor justly observes, comprehends at the same time the idea of *Noise*. I have just shewn, that the English REACH, and the Latin and Greek ERUCTO, RUCTO, EREUGO, (Ερευγω, *Ructo*;—Emitto, vel evolvo, quasi Eructando, effundo,) are derived precisely from the same idea of RAKING *up*. In Chaldee the corresponding word to this Hebrew term means *Lacuna*, as Castell informs us, where we are at once brought to the *Furrow*. In Syriac it means *Attenuo*, and *Expuo*; and hence the term of contempt, *Raka*, *Pana*, "Sputatilius, Vilis," &c. In Samaritan it signifies "Effudit—Attenuavit;" and in Æthiopic, '*Tenue "reddidit.*'

The preceding terms to this Hebrew word רך RK, which belong to our Element, are these, רצף RZP, "To Strow, or Spread;" רצץ RZG, "To pierce through, perforate, bore;" רצח RZCh, "To Kill, slay, murder;" רצה, "To be pleased with, to like, "affect;" רצד RZD, "To Leap, Exult;" רצה RZA, "To Run;" רץ, "To Run, move, or *Ride* swiftly;" רצצ RZZ, "To run here
" and,

“and there, or with swiftness and violence; To run or dash one
 “against another,—To break, crush, oppress greatly;” where
 we perceive, that all these terms, with the exception of רצה,
 “To be Pleased with,” relate to actions of *Violence* or *Commotion*,
 such as we have found to be expressed by this race of words,
 Rout, &c. Mr. Parkhurst has justly produced, as parallel; under
 רץ RZZ, the Greek *Rasso, Resso*, (Ρασσω, Ρησσω,) the English
Rush, the German *Risch*, the Saxon *Raus*, and the English *Race*
 and *Risk*. The succeeding words to רק RK, are רקב, “To Rot;”
 where in the explanatory term Rot, we see a similar meaning
 and Radical, and are brought to the dirt of the *Earth*, in
 a *Broken* Dissipated state; רקד RKD, “To Leap, skip, bound,”
 to which Mr. Parkhurst has justly referred RACKET and RIGA-
 doon, as they all belong to the same idea of *Agitation*; and רקח
 RKCh, “To make a composition of various spices; to compound
 “several aromatics or perfumes, according to the art of the
 “Apothecary or Confectioner.” This word is derived from
 the idea of ROUTING about things, so as to *Mix* or *Mingle* them
 all together. The other terms, which succeed these, belonging
 to our Element, I have considered in different portions of my
 Work.

The term רצה RZH, signifying “To be pleased with, to like,
 “affect,” seems very remote from the sense, which I have
 attributed to this race of words; yet a little examination will
 solve this difficulty. Mr. Parkhurst observes under the sixth
 sense of this word “with עם” OM “following, *To agree or*
 “*consent with*, Consentire cum. Psal. L. 18. (‘When thou
 “‘sawest a thief, then thou *Consentedst with him*.’) But
 “observe, that both the LXX. and Vulg. refer the V. in this text
 “to רץ” RZ, “*Run*, the former rendering רץ עמו tRZ, omu,
 “by συνετρεχεσθαι αὐτῷ, and the latter, by *Currebas cum eo*, thou
 “didst

“didst Run, or *Concur* with him.” We shall now understand, that רץ RZ, To Run, and רצה RZH, “To be pleased with, to like, “affect,” are only different forms of each other, and that they both relate to *Excited* action, to *Running*, &c. The latter word, in the sense of *Being pleased with*, is derived from the metaphor of *Running with*, or, as we express it under the same metaphor, by an appropriate term, ‘*Concurring with*.’ The explanatory term Συμπεχω, *Con-Curro*, has, we know, the same Original and metaphorical meaning as the Latin *Con-Curro*, To Run with, or To *Con-Cur* with; and those meanings coincide with the two senses of these Hebrew words, [Συμπεχω; “(1.) *Concurro*; “(2.) *Convenio*, *Consentaneus sum*, *Consentio*; (3.) *Adjuvo*; “(4.) *Evenio*, *ad alicujus voluntatem*.”] The Hebrew word in one of its senses signifies “To *accept with complacence* and *patience*, as punishment for sin, to *acquiesce* in,” as Mr. Parkhurst explains it; where the original sense more strongly appears. The term occurs in the following passage of Job xiv. 6. “Turn from him, that he may rest, till he shall *Accomplish*,” (רצה iRZH) “as an hireling, his day.” Here the word seems to signify little more than ‘To *Run* through, or *Pass* through, as in the ‘*accustomed Course*.’ This Hebrew word is often rendered in our Translation by *Accept*, and in Latin by *Acceptum Habeo*; which, though they do not contain the same metaphor, yet express with sufficient precision the idea of *Concurrence* with any accident, object, &c. Taylor in his last example of the use of this Hebrew word, (Jeremiah xxiii. 10.) explains it by *Voluntas*, though in the English translation it is rendered *Course*: He refers us however to the Root, רץ RUZ, To *Run*,—“For the land is “full of adulterers; for because of swearing the land mourneth: “the pleasant places of the wilderness are dried up, and their “*Course*” מרוץ רם m-RUZ TEM, “is evil, and their force is not “right.”

"right." The Septuagint likewise translate the word by *Δρομος*. Hence we may learn, how the adepts in the Hebrew Language have been confounded by the similarity of these Roots.—The Arabic *رضا* RYZA appears to correspond with this Hebrew word. Mr. Richardson explains it by (1.) "Consent, agreement, acquiescence, permission, connivance. (2.) Intention, wish, will, desire, resignation," &c. &c.—The Welsh Lexicographers have compared their word *Rhynga*, (bodd,) To please, To give content, with this Hebrew word *רצה* Ratzah, and with the Chaldee *רעא* Ranga. The Hebrew *רץ* RZ, in the sense of *Run*, brings us to such terms as RACE, &c., which Mr. Parkhurst has seen. To this Hebrew word Mr. Parkhurst refers, with a formative א A, as he expresses it, the important term *ארץ* ARZ, AREZ, ARETS, the EARTH, from its *Breaking or Crumbling to pieces*.

Through the whole compass of Language the Element ^RC, ^RD, &c. RC, RD, &c. &c., exhibits the idea of *Breaking—Dashing*—or *Crushing to pieces*, &c. &c. Mr. Parkhurst has justly seen the necessary and inevitable connexion of this idea with the *Ground* or *EARTH*, &c. I have before produced, under the form ^RC and ^RD, &c., the Greek EREIKO, EREIDO, ORECTheo, ARASSO, ARATTO, &c., (*Ερεικω*, Frango, *Ερειδω*, Trudo,—Pass. Fundi, Humi sterni, *Ορεχθεω*, Sternor, dicitur etiam de sonitu fluctuum ad litus allisorum, *Αρασσω*, *Αραττω*, Pulso, Illido.) Mr. Parkhurst has justly reminded us, under the Hebrew *רץ* RZ, RZZ, To *Dash*, or *Break to pieces*, of the Greek RASSO, RESSO, (*Ρασσω*, Allido, *Ρησσω*, Frango, Rumpo, Vehementer ferio, allido,) to which we must add REGnuo, REGnumi, (*Ρηγνυω*, *Ρηγνυμι*, Frango,) &c. It is curious, that Mr. Parkhurst, who is an adventurous Etymologist, should not perceive under our Element any terms of *Violence* and *Commotion*, which he could refer to his Hebrew term, but RUSH, RISK, RACE. I have already produced RUSH; and the

the term **RISK**, as the Etymologists understand, occurs in various Languages, as **RISQUE**, (Fr.) *Riesgo*, (Span.) &c. Wherever we turn our eyes, the same ideas perpetually recur; and the writer finds himself obliged frequently to produce the words, which he had before examined in other parts of his discussions: The Reader however will be hence enabled to consider the argument under various points of view, and to observe, how the same words connect themselves with different portions of the same train of ideas.



Words denoting, or relating to a surface *Stirred up*—*Broken up*, ROUTED—RAKED, &c.—RAISED or RISING up in RUTS, RIDGES, &c. &c., so as to assume a ROUGH, RUGGED, *cor*-RUGATED appearance, or to be in a ROUGH state.

RUT, RIDGE, RUGA. (Eng. Lat.)
The Furrow, or the *Raised* Dirt from it.

ROUGH, RUGGED, &c. HRUHGE, *Hruh*, *Ruh*, RUYCH, *Rouw*, RAUCH, ROIDE, ROZZO, &c. &c. (Eng. Sax. Belg. Germ. Fr. Ital. &c.)

REGNUO, RESSO. (Gr.) To Break up.

RUG, REGOS, &c. (Eng. Gr.)
The *Rough* Covering.

RAG, RAKOS. (Eng. Gr.) What is Broken or Torn to pieces.

RIGEO, RIGID, &c. &c. (Gr. Lat.

Eng.) What belongs to the *Rough* surface.

RUGA, RUTIS, RUSOS, RIDE, &c. &c. (Lat. Gr. Fr. &c.)

A *Wrinkle*, quasi

wRikkle.

RICTUS. (Lat.) Os in *Rugas* diductum.

The *Raised* up—RIDGE like object.

RICK, ROGUS. (Eng. Lat.)

RUCK, *hRic*, RIG, &c. (Germ. Sax. Scotch.) The Back.

ROCK, ROC. (Eng. Fr.)

RUSCUM, REEDS, RUSHES, &c. (Eng. Lat. Eng. &c.) The objects, which have a *Rough*, Bristly appearance, &c. &c. &c.

The ROUGH Noise.

RAUCUS, RUGIO, RUPO, REGKO, ROUTE, &c. &c. &c. (Lat. Gr. Eng. &c.)

I SHALL consider in this article those terms, belonging to the form of our Element RC, RD, &c., which are directly or more remotely

remotely connected with the idea of 'A Surface *Stirred up, Scratched up—Broken up*, or ROUTED *up*, RAKED *up*, or RAISED *up*, &c., 'into RUTS—RIDGES,' &c. &c., by which it assumes 'A ROUGH—'RUGGED—*cor-Rugated* appearance.' We shall find, as we have seen in other cases, that under this train of ideas are involved those terms, which relate to 'Whatever is *Harsh, ROUGH—Grating—Annoying, or Disgusting* to any of the senses.' We perceive, how the words RUT and RIDGE bring us to the *Ground*, and how they connect themselves with the Latin RUGA, which signifies, we know, A *Furrow*, and it likewise denotes "A crumple, a plait, a fold.—A *Wrinkle*." RUGOSUS not only means *Furrowed*, but it signifies moreover, as my Lexicographer explains it, "ROUGH, *Shrivelled*, full of *Wrinkles*, crumples, or "plaits,—withered;" and here we see, how unequivocally the idea of what is ROUGH or RUGGED, connects itself with the *Furrowed* surface, or, as we express it by a term derived from the same source, the *cor-Rugated* surface. The Etymologists see no term corresponding to RUT, the Furrow, but ROTA, the wheel, and its parallels, *Rad*, (Sax.) &c. The term is not to be found in Skinner and Junius, though it is added to the work of the latter by Lye. The ROTA, &c., as we shall now see, is the part, which ROUTS up the Ground, or makes RUTS upon it. Our Etymologists have produced RUT and RUTTING, as it relates to the *Stirred up* or *Excited* passions of Deer, which I have before considered. We cannot but see, how the explanatory word RAISED, and its parallel term RISE, relate to the ROUTED up surface. To be ROUSED, is to be RAISED, *Stirred up* or *Excited*. It has been duly understood, that RUGGED; RUG and ROUGH, belong to each other. Among the parallel terms to ROUGH, the Etymologists have produced the Saxon *Hruhge, Hruh, Ruh*, &c., the Belgic *Ruych, Rouw*, the German *Rauch, Rauh*, the French *Roide*, the Italian *Rozzo*, the Greek *Russos*, (Ρυσσος, Rugosus,)

Rugosus,) and the Latin *Rudis*. The Etymologists refer *RUG* to the Greek *Regos*, (Ρηγος, Culcitra); and we are justly reminded likewise of the Saxon *Rocc*, and the German and Belgic *Rock*, *Tunica*, and the Welsh *Rhwg*. The Greek *REGOS*, (Ρηγος,) has been acknowledged to belong to *REGNUO*, *REGNUMI*, *RESSO*, (Ρηγνω, Ρηγνυμι, Ρησσω, Frango,) which, we know, among other things, refer to the action of *Breaking up the Ground*. The Welsh Lexicographers understand the relation of their term *RHWYGO*, "To rend, to tear," to these Greek words; and they likewise refer us to the Chaldee רג רגנא *RnGnG*, Frangere, and the Hebrew רג רגנא *RGnG*, Findere, scindere. In the same opening of Mr. Richards' Welsh Dictionary, where these words occur, we have *RHUWCH*, "A *ROUGH* Friezed mantle or garment, a *RUG*," as this writer explains it. In the same Language, *RHUCHEN* is "A Coat; a leathern jerkin; also a web in the eye."

Names of Dresses of various sorts appear under the form *RC*, &c., which all originally belonged, I imagine, to the same idea of *ROUGH*, either as the coarse, outward covering to defend from the cold, or as ornamented in a *ROUGH* manner, if I may so express it, with *Fretted* work—*Fringes*, &c. &c. Skinner has two articles of *ROCHET* and *ROCKET*, denoting Coverings for the person, the former of which he refers to *Rochet*, (Fr.) *Rocchetto*, &c. (Ital.) *Roquete*, (Span.) *Exomis*; *Rocc*, (Sax.) &c., and derives ultimately from *Rige*, (Sax.) &c. *Dorsum*; and the latter he considers as belonging to the same terms, adding moreover, "Fr. Jun. deflectit à Gr. Ραχος." Junius explains *ROKETTE* thus: "Chaucero est Linea vestis foeminarum, quæ eidem quoque *Suckenie* dicitur G. *Surquenie*." To this race of words belongs the French *Roquelaure*, which in English we call *Rocelo*, "A great loose coat or cloak," as N. Bailey explains it.—The Latin Etymologists will now understand the origin of the Latin terms *RICA*, "A woman's hood," and *RICINIUM*, "A woman's short cloak."

Festus describes *RICA*, as “Vestimentum quadratum, et *Fimbriatum* ;” and we shall understand from the sense of *Fimbriatus*, which R. Ainsworth explains by “Escalloped, *Fringed*—*Jagged*,” &c., how we pass into the idea of the *ROUGH—Broken—Cor-RUGATED* appearance. But this does not rest only on the evidence of conjecture, as I can produce a term directly parallel to the Latin *RICINIUM*, where the sense of *RUGA* absolutely appears. In Galic, *ROCAN* means “A Plait, fold, or *Wrinkle*,” and “A Hood, “Mantle, Surtout,” as Mr. Shaw explains the word, placed in different articles. The same term likewise means “A Cottage, “Hut,” and “Rolling,” where we have still the sense of the *ROUGH—coarse covering*; and we have likewise the idea of *ROUGH Agitation*, which is annexed to these words. An adjacent term is *Roc*—A *Rock*, which I shall shew to be the *ROUGH RIDGE*. In Latin we have *RICINUS*, “A vermin called a tike, “which annoyeth sundry kinds of beasts, such as dogs, sheep,” &c., which signifies the *ROUGHER*, if I may so say, the *Scratcher* or *Fretter* upon a surface—the *cor-Roder*. We shall now understand, that the Latin *RODO*, *ROSI*, belong to these words, and that they are only different forms of *RADO*, *RASI*, where we unequivocally see the idea of *Scratching* upon a Surface.

In the opening of my Greek Vocabulary, where *REGNUO*, (*Ρηγνω*,) occurs, we have the following terms, belonging to our Element, which must be referred to the same fundamental idea of what is *Broken* or *Stirred up—about*, &c., what is *ROUTED* about, as it relates to *Noise—actions of Violence—Commotion—Agitation*, &c., such as *REGKO*, (*Ρεγκω*, *Sterto*,) where we have the *Harsh—ROUGH Noise*; *RASSO*, (*Ρασσω*, *Allido*, *Collido*, *Deturbo*,) *Raio*, *RAISO*, (*Ραιω*, *Ραισω*, *Profligo*, *Corrumpto*, *Destruo*,) *Raino*, quasi *RAJNO*, (*Ραινω*, *Perfundo*, *Aspergo*, *Irroro*,) *RAZO*, (*Ραζω*, *Perfundo*, *Aspergo*,) *RATHamigx*, (*Ραθαμυγξ*, *Gutta*,) *RATHagos*, (*Ραθαγος*, *Strepitus*, *proprie ex aquâ concussâ*, *sonitus*, *tumultus*,) &c.,

RAZO,

RAZO, (Ραζω, Voro, impr. de canibus, à sono,) RAX, RAGOS, (Ραξ, Ραγος, Acinus,) the ROUGH or Hard Grape. In RAISTER, (Ραιστηρ, Malleus,) the derivative from Raio, (Ραιω,) we have the true form, RS. Raino, (Ραινω,) belongs to Rain, in German REGEN, where the true form appears.—These words denoting *Sprinkling*, RAZO, RATHamigx, (Ραζω, Ραθαμυγξ,) originally referred, as I imagine, to the idea of *Splashing*, as we express it, derived from the action of *Routing about*, or *Stirring up* or *about* the *Dirt*. In Homer it is applied in its original sense to the *Splashing* of Horses kicking up the *Dirt—Filth*, &c. in running:

Οἱ δὲ οἱ ἵπποι

ὑψοσ' αἰρεσθην, ριμφα πρησσοντε κελευθον·

Αἰεὶ δ' ἠνιοχον ΚΟΝΙΗΣ ΡΑΘΑΜΙΓΓΕΣ βαλλον.

(Il. Ψ. v. 500, &c. Vide etiam Λ. v. 536, &c.)

In the same opening of my Dictionary we have RADIOS, (Ραδιος, Facilis,) &c., which I shall shew to be derived from the idea of *RIDDING* or *ROUTING* up or away any incumbrance, as *Dirt*, &c.

From REGNUO, (Ρηγνυω, Frango,) are acknowledged to be derived RAKOS, and RAKOO, (Ρακος, Lacera vestis, — *Ruga* oris senilis, Ρακου, Lacero, pannosum reddo;—De senectute *Rugosum* reddo,—in pass. In *Rugas* contrahor,) which will remind us of the English RAG, the little torn piece of cloth. This affinity is seen by the Etymologists, who moreover direct us to the Saxon *Hracode*, Laceratus, and the Welsh *Rhwg*. Some of the Commentators on Shakspeare have understood, that RAGGED, in old English, means *Broken*, and that it belongs to the sense of RUGGED, as “My Voice is RAGGED,” (*As You Like it*,) which Mr. Rowe has changed into RUGGED; and in our Author's *Rape of Lucrece*, it is used as an opposite term to the idea of *Smoothness*.

“Thy *Smoothing* titles to a RAGGED name.”

In the following passage of *Richard the Third*, Elizabeth thus addresses

addresses the stones of the Tower, within which her children were confined; and here we see the term combined with its kindred words.

"ROUGH cradle for such little pretty ones.

"RUDE, RAGGED nurse!"

The verb 'To RAG,' "Opprobriis mordere, sævidictis protelare," as Lye explains it, might have been interpreted "Opprobriis *Lacerare*," where we should have had the true metaphor, as belonging to RAG, the *Lacerated* or torn cloth. Lye, who produces this verb, sees no affinity between that and the substantive. He derives the verb To RAG from the Islandic *Ræigia*, "Deferre;" and he produces moreover the compound *Bala=RAG*, "Probris et *maledictis incessere, vexare*;" the former part of which compound he refers to the Islandic *Baul, Bol*, "Maledictio, Diræ, quod *supra vide in Bale*," which is all right; though he might have at once referred it to the English *Bawl*.—Let us mark, under RAKOS, &c. (*Ρακος*,) the explanatory term RUGA, where we again see, how these ideas are entangled with each other, according to my hypothesis.

The term *Ruff* may have arisen from ROUGH, pronounced, as we know, *Ruf*; yet I shall shew in a future Volume, that the Element RF contains a race of words bearing a similar meaning. We perceive in the parallel terms to ROUGH, that the Element ^RG appears with the breathing before the R in ^RG, as HRUGH; and we find in some, that the second Consonant of the Radical has been lost, as *Ruh*, &c. To this latter form we must refer the word, in old English, *Rou*. This word occurs in the Poems attributed to Rowley.

"Is'shee so Rou, and *Ugornthe* to hys syghte?" (*Ella*, p. 309.)

RUE, Sorrow, belongs to ROUGH, as denoting the ROUGH, dismal appearance, or as having been ROUGHLY handled. The adjacent word in Lye's Saxon Dictionary to "*Hreog, Hreoh*, ROUGH, Turbidus, Ferus," is "*HREOH-ful, RUE-ful, Turbidus*." RUE is referred
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by the Etymologists to the Saxon *Hreow*, *Hreowan*, *Hreowsian*, &c., the Belgic *Rouwen*, the German *Rewen*, &c.; and Junius thinks, that the Gothic *HRAIWA-Dubo*, Turtur, is derived from the RUE-ful noise, made by this animal, "à luctuoso gemitu," which is right. The Saxon *Hreowan* and *Hreowsian* signify "Lugere;" and *Reowan* is interpreted by Lye, "Pœnitere," and *Reowsian*, "Ingemiscere, deflere, pœnitere."

RAW is the ROU or ROUGH looking object, and it belongs to the Saxon *Hreow*, the German *Roh*, the Belgic *Rouw*, &c. RAUCH, in German, signifies ROUGH; and RAUCH likewise means "Smoke, Fume," which may directly belong to RAUCH, ROUGH, under the idea of what is *Annoying* or *Offensive* to the Smell, as *Asper* means in Latin, "Stinking, Fetid," or it may be attached to that race of words, which denote *Air*—*Wind*, &c., and which are derived from the idea of *Agitation* or *Commotion*. Our English word REEK, and its parallel terms, are immediately connected with RAUCH, Smoke, which the Etymologists have recorded, and which I shall detail in another place; yet I must here produce two of these terms, *Rakētos*, and *Raikētos*, *Ρακετος*, *Ραικετος*, which Hesychius has respectively explained by *Αλητος*, and *Χαλεπος*, and which must be referred to the idea conveyed by ROUGH, &c.

The succeeding term to *Raw* is *Rawt*, *Mugire*; where we have the idea of the ROUGH, *Harsh Noise*, expressed by this race of words; and the next term is *Rax*, which Lye explains by "G. Douglassio est opprobrii nomen. Fortasse ab Isl. *Raa*, "Caprea. Huic conjecturæ favet, quod Scoti dicunt: As wild as "a RAY"—V. *Roe-buck*." The *Rax* is quasi *Rac*, which brings us in form and meaning to the English term *Rac*, before explained, *Laterare*, *Vellicare*; Th *Rout*, *Row*, &c. The *Ray* or *Roe*, the Deer, is quasi *Rac*, *Rog*, &c. The Etymologists refer '*Roe-Buck*,' *Caprea*, to the Saxon *Rage*, *Rahdepr*, *Ran*, the German *Rch*, the Belgic *Ree*, *Rên*, *Reyn*, *Reynert*, *Reynget*, which
some

some think to be quasi *Rangifer*, “à cornuum ramis, Teutonice “*Rancken*, nuncupatis,” and which others derive from *Reyn*, *Purus*, “ob concinnam nitidamque totius corporis speciem, quæ “maxime in hoc animalculo elucet.”—These terms for *Deer*, the *RAY*, *Row*, quasi *RAG*, *ROG*, are derived probably from the idea of *Excitement* or *Motion*, belonging to our Element. We see in the form *Rein-Deer*, that the *N* was originally an organical addition to the second Consonant of the Radical, the record of which is preserved in the *Y* of *Reyn*. I shall shew, that *Rain*, *Ragn*, (Sax.) and *Run*, belong to our Element *RG*, for the same reason. The *RAY*, *RÆGE*, *Damula*, *Caprea*; *Hræge*, (Sax.) may possibly belong to *HIRCUS*, *HIRSUTUS*, the *ROUGH* animal; and hence they might be transferred to animals, bearing some resemblance to them in form and qualities, as *Swiftness*, in whom the idea of *ROUGHNESS* is not so apparent.—The *RAY*, the *Thorn-back*, *Scate*, &c., *ROCHE*, (Germ.) is so called from its *ROUGH*, or *Scratched* appearance; and the *Ray* of *Light*, from *RADIUS*, belongs, we know, to *RADO*, To *Scratch* upon a surface. The fish called the *Roach* has been referred by Skinner to the Saxon *Hreoc*, the French *Rosse*, *Rouget*, *Rutilus piscis*, “à *Rubeo* colore “sic dictus;” and he adds other terms for the same colour, *Rouge*, (Fr.) &c. The terms for *RED*, under our Element *RC*, *RD*, &c., have been considered on a former occasion. In Saxon, *Reohche* means likewise a *Roach*.

The Etymologists have justly referred us, under *RUGA*, to the Greek *Rutis*, *Rusos*, (Ρυτις, *Ruga*, Ρυσος, *Rugosus*,) *RIKNOs*, (Ρικνος, *Rugosus*,) *ROIKOs*, (ΡΟΙΚΟΝ, σκόλιον, καμπυλον, σαμβον, ΡΥΞΟΝ, *PIKNON*. Hesych.) They refer us likewise to the Latin *RIGEO*, and the Greek *RIGEO*, and *RIGOS*, (Ριγω, *Horreo*, *Exhorreo*, Ριγος, *Rigor*, *frigus vehemens*,) from which, we know, have been derived the terms in Modern Languages, *Rigid*, *Rigour*, *Rigide*, (Fr.) &c. &c. Those objects, which are *RIGID*, *Hard*, *Stiff*, &c. oftentimes present

sent to us the idea of the ROUGH, *cor-Rugated* surface. Martinus has likewise reminded us of the French RIDE, A Wrinkle, and the Latin *Ringo*. Let us note the English word WRINKLE, which is quasi WRIGKLE, and the Latin *Ringo*, quasi RIGGO. In WRINKLE we have the breathing before the ^RK; and the Etymologists have referred us, under this word, to the Saxon *Wrincl*, the Belgic *Wrinckel*, the German *Runtzel*, and the Danish *Rincke*. In Norfolk, a Furrow or RIDGE is called a *Ringe*. In RICTUS, "A grinning or scornful *Opening* of the Mouth," which is nothing but the RUGA, the Furrow, or *Opening Chap*, &c., we have the true form of *Ringo*. The Etymologists explain *Ringo* by "Ut faciant canes, cum ex ira os diducunt in Rugas," where we are brought to the kindred term RUGA, whatever may be the precise idea, by which the words are connected, though they derive it from Ρίς, Ρίως, Naris, and Ρυγχοί. I have already shewn, that Ris, Rugchos, (Ρίς, Ρυγχοί,)—Rostrum, mean the part, which Routs up the Ground in Ruts, Holes, &c.

The phrase in Horace, "*Risu Diducere Rictum Auditoris*," will bring us to Risus and Rideo, which we shall now understand to be derived from the idea of the RUGÆ, or RICTUS, into which the face is *Crumpled*, if I may so express it, in *Laughing*. Though some Etymologists derive RIDEO from Ράδιος, yet others perceive, that it has an affinity with RICTUS. The Latin Rideo directly connects itself in form and in its original meaning with the French Rider, To *Wrinkle*. From Rideo, we know, is derived Ridiculus, and the terms in modern Languages, *Ridicule*, (Eng. Fr.) *Ridiculous*, &c. &c. An adjacent word to Rideo, in our Latin Vocabularies, is Ridica, which is explained by "A strong prop, particularly of a vine;" and which Martinus seems to think may belong to the German *Riten*, Findere, or to *Rudis*, Fustis. The Latin Ridica belongs, I imagine, to the Rut—Hollow, &c., precisely as the parallel term, produced by Martinus,

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the Greek *Charax*, (*Χαράξ*, *Sulcus terræ*, aratro aut fossoris instrumento excavata fossa, peculiariter vallus, vallum, quo castra muniri solent;—*Vallus*, *Sudis*, *Pertica*, adminiculum vitis,) denotes at once the *Furrow* or *Hole*, and the *Stake* stuck into it. This word belongs, we know, to *Charasso*, (*Χαράσσω*, *Scalpo*, *Imprimo*;—*Sulco*, ut *ceram*, *Terram*,) which has precisely the same sense, under another Element, as that, which I have annexed to *RIDER*, *RIDEO*, *RUGA*; namely, of *Scratching* or *Routing* into *RUTS*, *Furrows*. Let us mark the explanatory word *Scratch*, which is only another form of *Charasso*, (*Χαράσσω*,) and let us mark *Cera*, which belongs to *Char* in *Charasso*, and to *Scar*, (Eng.) the substance, on which Marks—*Scars* or *Scratches* are made.

The *RIDGE* of a *Furrow*, is, we know, the *Dirt*, which is thrown up—Elevated—RAISED or ROUTED up by making the *Furrow*, the *Hollow* or *RUT*. *RIDGE* then denoted 'What is *Protuberant*—or 'RAISED up, in general;' and hence we have various words belonging to our Element, conveying this idea; as the English *RICK*—the Latin *Rogus*, and the German word for the *Back*, *RUCKEN*, &c. The Etymologists produce under *REEK* or *RICK*, *Strues*, the Saxon *Hric*, *Hricg*, &c., *Dorsum*, *fastigium*; *Hreac*, *Strues*, *Meta*; and the Islandic *Rok*, *Segetes in cumulis collocata*. This sense of Corn lying on the Ground in regular Heaps, brings us more directly to the original sense of the continued *RIDGE*; and hence *RIDGE* is applied with great propriety to the 'Continued'—RAISED part of a *House*—*Hill*, &c. The Latin *Rogus*, the "Ex-structio lignorum," in the funeral Pile, is supposed by some to be derived from *Rogo*, "quod in eo Dii manes *Rogentur*." Martinius asks, whether it may not be derived from *Ρωγή*, *Fissura*, "quod sit *strues* ex *fissis*—*lignis*;" and he adds, among other conjectures, respecting its origin, the German *Rauch*, *Fumus*, and the Hebrew *רֶחַק* *RGH*, *Depascere*. He produces however a Glossary, where we have "*Puris*, *Ruga*, *Rogus*, *Ρωγιον*," which connects the

the word with the genuine idea. He records, moreover, the Sicilian term *Rogós*, (*Ρογος*); which is explained by *Σιτοβολιον*, Granarium, "unde videtur esse nostrum *ROGGE* pro typha frumento," which will be explained in another place. Let us mark the Latin *Rogo*, which is only the verb, of which *Rogus* is the substantive. The idea of *Asking—Enquiring—Seeking* or *Searching* into any thing, connects itself with the action of *Routing* or *RAKING* up the Dirt; as *Scrutor* is quasi *Scruta Eruo*, &c. Thus, then, *ROGO* is To *RAKE* up, &c.; and *ROGUS* is that which is *RAKED* up—the *RIDGE*, &c. In Irish, *Rogam*, is "To Choose," as Mr. Shaw explains it; and it is actually adjacent to the term *Roghmhar*, signifying "*Digging*." Among the explanatory words of *Rogo*, in R. Ainsworth, are *Crave—Intreat—Borrow*, &c. I shall shew, that *Crave* belongs to *Grave—Grub* up, &c.—*Borrow* to *Bore, Burrow*, the Hole or Hollow in the Ground; and the term *Intreat*, we know, directly belongs to *Traho, Traxi, Tractum*, To make *Traces* or Hollows on the Ground, though under somewhat of a different term of meaning. While I examine *Rogo*, I cast my eyes on *Ructo*, "To Break wind upward;" and I shew in another place, what we now see, that the metaphorical expression *Breaking up* brings us to the true idea of the word. Thus we perceive, how *Rogo* and *Ructo* convey the same fundamental idea; and thus it is, that senses most remote from each other may be connected by some common bond of affinity. The Etymologists, under *RIDGE*, refer us to *Hrige, Hricg*, (Sax.) *Rugghe*, (Belg.) *Ruck*, (Germ.) *Ryg*, (Dan.) *Rig*, (Scotch,) *Dorsum*; *Ricg-ban*, (Sax.) &c., *Riggin-Bone*, (Chaucer,) *Spina Dorsi, Rachis*, (*Ραχis*,) &c. In Junius we have *RIGGE, Sulcare*, as a term used by Gawin Douglas in his translation, "Vel te *SULCO, Serrane, serentem*;" where we are brought to the idea supposed in my hypothesis:

"Of the, Serranus, quha wald nathing schaw,
 "Quhare thou thy *RIGGIS* telis for to saw."

In Welsh, RHYCH is "A *Furrow*; ground *Broken* up;" where we have at once the sense of RIGGE, the *Furrow*, and the ROUGH, RUGGED, *Broken* Land. The adjacent word to RHYCH is *Rhych*, Bran, which belongs to *Rhuchion*, Bran, Gurgeons, and RHUCHIO, "To sift or sierce," which I shew to be derived from the idea of ROUTING or RAKING away the *Dirt*. The succeeding word to RIDGE in Skinner is *Ridgeling*, "vox quæ apud Higgin. exp. "Ovis Reicala vel Rejicula, fort. a *Rejiciendo*, additâ term. dim. "ling. q. d. ovicula quæ a grege *Rejicitur* vel *Ejicitur*." If there exists such a term as *Ridgeling* in this sense among Rustics, it cannot be derived from a Latin compound, as *Rejicio*. "RUDGE "Washed," is another article in Skinner, which he has explained by "Kersey made of wool washed only on the Sheep's *Back*, "Pannus è lana adhuc ovis tergo increscente abluta confectus;" and which he has justly derived from the German *Ruck*, Dorsum, &c.

The succeeding word in my German Dictionary to RÜCKEN, the *Back*, is RÜCKEN, "To *Rock*, hitch, stir, move, wag or advance forward or further." These terms, we now see, belong to each other, just as the RAISED-up object belongs to RAISE, To Stir up. It is curious to observe, how words still continue to be referred to the spot, from which they are taken, though they are applied after a manner differing from their original use. In English, the term *Rock* is particularly applied to the Shaking of the *Ground*, as 'The *Ground Rocks* under me;' and we all remember in Shakspeare,

"Come, my queen, take hands with me

"And *Rock* the *Ground*, whereon these sleepers be." (*Midsum. N. D.*)

The Etymologists have referred 'Rock the *Cradle*' to the Greek Οργαζειν, Ανοργαζειν, which Hesychius explains by "Τα παῖδια ταῖς χερσιν αναπαλλειν," the French *Rocquer*, the Islandic *Hrocka*, "cum impetu quodam moveri," and the German *Rucken*, Cedere. We
see

see in this sense of *ORGazein*, (*Οργαζειν*), the idea of *Excitement—Agitation*, from which I have supposed *ORGE*, (*Οργη*), &c. to be derived. *Rock*, *Colus*, the term belonging to Spinning, is so called from its *Rocking* motion. In *Rock* and *Reel*, we see the due combination of terms denoting *Motion*. The Etymologists refer us to the parallel terms *Rock*, (Belg. Dan.) *Rocken*, (Germ.) *Rocca*, (Ital.); and Skinner thinks, that it belongs to *Rocca*, "*Rupes, qui sc. Coli capitulum, instar Rupis, protuberat.*" My hypothesis is, that *Rock* is ultimately derived from the idea of *Rocking* up, if I may so say, or *Routing* up the Ground; and we cannot but observe the Latin *Colus*, which certainly belongs directly to *Colo*. *ROCKETS*, the Fire-works, must be referred to the idea of *Agitation*. Skinner derives *Rocket* and its parallels *Rochelli*, *Rochetti*, (Ital.) *Ragetten*, (Germ.) from *Rogus*, *Rogulus*. The term preceding *Rackete*, a *Rocket*, in my German Lexicon, is *RACKET*, "*A RACKET, Bandy, Battledore;*" where we are brought to the idea of *Agitation—Commotion*, annexed to this race. In our ordinary phrase, "*To make a RACKET,*" the sense of the Element is unequivocally manifest. The *Rock*, *Rupes*, or *RIDGE*-like protuberance, comprehends the two ideas of the *ROUGH* or *Craggy*, and the *RAISED-up* object. The Etymologists have referred us to the parallel terms in other Languages, as *Roc*, *Roche*, *Rocher*, (Fr.) *Rocca*, *Rocchia*, (Ital.) *Roca*, (Span.) *Rots*, (Belg.) &c.; and they have justly moreover reminded us of the Greek *Rox*, *Regnumi*, *Rachia*, (*Ραξ*, Fissura, *Ρηγνυμι*, *Rumpo*, *Ραχια*, *Littus petrosum*.)

In the Greek *RACHIA*, (*Ραχια*, *Crepido littoris petrosi*, *littus petrosum*, *rupes in mare procurrens*, *Streptus*), we have at once the *Rock*, and the sense of *Commotion* or *Noise*—the *Racket*, &c. In the same column of my Greek Vocabulary with these words we have *REGKO*, (*Ρηγω*, *Sterto*), where we have again the idea of *Noise*. In *RACHIS*, (*Ραχis*, *Spina dorsi*), we see the *RIDGE*
of

of the Back; as in *Rucken*, (Germ.) and in *RACHIZO*, (*Ραχιζω*, *Per spinam disseco*,—*Disseco*,) we see one of the strongest actions of violence expressed by this race of words. The ordinary Lexicons produce on this occasion the well-known passage of Sophocles, describing the *Devastations* of the frantic Ajax; where the Elementary sense is fully apparent: *Εν εσπεσων εκειρε πολυκερων φονον Κυκλω PAXIZON*. The medical term *Rachitis*, the Disorder in the Spine, has been borrowed from the Greek *Rachis*, (*Ραχις*); and we should, on the first view, at once say, that the English term *RICKETS*, the Disorder in Children, was directly taken from the medical word. On this point, however, some difficulty arises. Skinner, though he records, under *RICKETS*, the term *Rachitis* from *Ραχις*, yet he adds, “*Mallem, deducere à nostro Reck, vel Retch, Teut. Recken, Extendere, quia sc. in hoc morbo Apophyses ossium protenduntur et extuberant.*” In order to determine the origin of this word, we should obtain evidence respecting the time, when it was used. If *RICKETS* was used before the term *Rachitis* was adopted by Medical writers, then we should agree, that *RICKETS* is not derived from *Rachitis*. We should imagine, in that case, that it was formed from the general sense of the Element, denoting an *Unsteady Motion*; and the word is used in this general sense, when we talk of a *RICKETY Chair*, a Chair which Rocks or moves to and fro with an *Unsteady motion*. If *RICKETS* preceded the term of Art—*Rachitis*, it must be owned, that the coincidence is extremely singular. It must however be added, that the familiar use of the term *RICKETS*,—the general application of the adjective *RICKETY*, and the improbability, that the vulgar name for a Disorder is derived from a word of Art, would lead us finally to conclude, that *RICKETS* has not been adopted from *Rachitis*, (*Ραχιτις*).

The word *Rocke* occurs in Junius, which, as he says, signifies in Chaucer to *Lurk*; and he refers us to the word *Ruck*, signifying

lying likewise in Chaucer, "To lye in wait, to lurk." These words, we see, are the same. Lye observes on this term, "RUCKE *down* Plebeculæ Somersetensi significat Incurvare se "terram versus alvi levandi gratiâ, fortasse per aphæresin pro "Crooke vel Crouche *down*. Northamptonienses vulgo dicunt, *To go to ground*." Ruck is annexed to the idea conveyed by RUGA—RIDGE; and means, To be contracted, as it were, into RUGÆ or RIDGES. In the phrases '*To be all in Rucks*,'—'You struck me 'all of a Ruck,' the term Ruck has unequivocally the same meaning. Again, in Junius, we have ROUCHEN, Rouk; which, as he says, "Chaucero est Jacere," where he justly refers us to *Rucke*,

"The shepe that ROUZETH in the fold."

Mr. Grose justly explains Rucks by "A Wrinkle or Plait. All in a Ruck. Your gown sits all in a Ruck, North." and "To squat, or shrink down."

In Mr. Shaw's Galic and Irish Dictionary, RAG is "A Wrinkle;" and RAG means "Stiff," which connects Rigeo with RUGA. Rocan likewise signifies, as we have seen, "A Plait, Fold, a Wrinkle, and a Hood, mantle, Surtout." In the opening of this Dictionary, where Rocan occurs, we have "Roc, a Rock;" "Roc, a Plain, Field;" "Rod, a Way, ROAD;" "Roid, Momentum, force, RACE;" Roicam, To Tear; Roghmhar, Digging; Rogham, To Choose, which connects itself, as I have observed, with the Latin Rogo, belonging to Rogus, the Dug, Routed or Raked-up RIDGE, RICK, &c. Again, in Mr. Shaw's Galic and Irish Dictionary, Rug is a Wrinkle; and Rug is likewise the "Perfect tense of the word Beiram;" as this Lexicographer tells us, who explains Beiram by "To take, give, bring forth, bear, to carry," where in *Bring forth*, the sense annexed to Rug, we have the same interpretation which is given to the Latin Eruo. Rug has nothing to do with Beiram, though they coincide in sense,

sense. In the same column is RUCHT, "A Sow, and a great Shout;" where we have at once the animal which Routs *up*, and the idea of *Noise*, which I suppose to be derived from this action. Again, I find "RUCHD, Sudden, vehement;" and among the adjacent words are RUATHAR, "A Skirmish;" and RUAGAM, "To Hunt, chase, put to flight."

The succeeding word to RIDGE, in Junius, is *Rye*; which is quasi RYG. The Element RG, &c. expresses the name for this species of Corn in a variety of Languages, as in the Saxon *Ryge*, the German *Rogge* or *Rocken*, the Belgic *Rhogge*, the Danish *Rug*, the Welsh *Rhygen* or *Rhyg*, the Hungarian *Ros*, and the Dalmatian *Raax*, which the English Etymologists and Martinus have produced. Junius details the conjectures, recorded by Martinus, respecting this word, under *Secale* and *Rogus*. Some think *Rogge* may be contracted from *Farrago*: Others derive it from *Rouge*, *Red*; and some think that it may be taken from *Poyoc*, *Horreum*, because "Gentium plurimæ hoc genere frumenti *Horrea* sua distendant." Skinner, however, seems to have approached to the true idea of these words, who derives them from "*Hrige*, Belg. *Rugghe*, Teut. *Ruck*, Dorsum, v. RIDGE, quia sc. ejus aristæ longo et continuo acutiorum spicarum ordine Spinam seu vertebrae Dorsi aliquo modo referunt, vel quia istiusmodi spicarum serie per totum Dorsum; (i. e.) dependentem Aristam horrent, it is RIDGED with prickles." The term *Ryge*, *Rogge*, &c. may be considered with Skinner, as the Corn RIDGED with prickles, or under the sense of being ROUGH with prickles, *Aristis Horrentes*. I have shewn, that EAR, ARISTA and HORREO, belong to a similar idea. RYE is called *Secale*, belonging to *Seco*, from its *Prickles*; and the *Briza*, (*Βριζα*), of Galen is so called from being of a *Bristly* or *Prickly* nature. In the same column of my Welsh Dictionary, where RHYG, *Rye*, Sing. *Rhygen*, &c. is found, we have RHYGN, a Notch, or Jag, in which we see the
true

true Elementary sense of a *Scratched*—Notched Surface, full of RIDGES and RUTS, &c.

We shall now understand, that *Ruscum* or *Ruscus* bears a similar sense to *Rye*; and that it is so called from its ROUGH, *Prickly* appearance. Martinius quotes an article from Festus, "*Rustum* ex *Rubus*;" where perhaps *Rustum* was only another form of *Ruscum*. Turnebus imagines, that the "*Rustariæ falces*" of Varro, as some read it, are those, "quibus ruri secantur *Rubi*, qui "per agros serpunt." Robert Ainsworth justly explains *Ruscum* by "A ROUGH, Pricked Shrub, whereof they make brushes or "besoms." He has quoted on this occasion the well-known passage of Virgil, *Horridior Rusco*; and has added moreover from Columella, *Sepes Horrido Rusco*, which, when fully and properly quoted, is *Hirsuta Sepes*—nunc *Horrida Rusco*. (Lib. X. v. 374.) Virgil has likewise "*Aspera Rusci vimina*;" where in *Horrida*, *Hirsuta*, *Rusco*, we have the forms of our Element ^R, ^RS, RS. The adjacent word *Ruta*, *Rue*, means the Plant of the ROUGH—Pungent quality, or which ROUTS up, *Excites* or *Irritates* the flesh or feelings. In Martinius, the quality of this plant is thus described: "*RUTA* viridis, si nudam carnem confrices, *pruriginem* et rubi-
"cundas pustulas *Excitat*." The adjacent word *Rutrum* exhibits the material sense, of which *RUTA* is the metaphorical one, and brings us at once to the idea supposed in my hypothesis. *Rutrum* means, says R. Ainsworth, "An Instrument, wherewith sand
"or such like is *Digged out*, a *Mattock*, a *Spade*, a *Shovel*,
"a *Pick ax*;" that is, the ROUTER up of the Ground or the Rus; which is another adjacent term to these words, where we are again brought to the Spot, which my theory has unfolded. RUE occurs in various Languages, as in the French *Rue*, the Welsh *Rhyw*, the German *Raute*, the Belgic *Ruyte*, the Spanish *Ruda*, the Italian and Latin *Ruta*, the modern Greek *Rute*, (*Ρυτη*), &c., as the Etymologists have understood.

Robert

Robert Ainsworth observes under *Ruscum*, "Hinc Angl. "RUSH;" and we shall, I trust, grant, that RUSHES and REEDS are so called from the ROUGH—*Bristly* appearance, which a collection of RUSHES and REEDS, growing up, present to the view. RUSH, *Juncus*, in Saxon *Resc*, *Risc*, *Ærisc*, is referred by Junius to the terms connected with RUSH, the verb, "Proruere, cum quodam "strepitu ac stridore irruere," as *Roizos*, *Ποῖζος*, *Stridor*, *Ruyschen*, "Sonorum Strepitum, edere, qualem edunt junci vento graviori "agitati." This is a very probable conjecture, and the ideas are so entangled, that we can hardly separate the one from the other. RUSH, the verb, as we have seen, is attached to our Element, under the notion of the ROUGH state of *Agitation—Commotion*, annexed to the action of ROUTING or Stirring up the Ground. REED occurs in the Saxon *Reod*, *Red*, *Hreod*, the German *Ried*, the Belgic *Riet*, which the Etymologists produce, and which Skinner conjectures may be so called, because the REED grows "instar *Radii* longitudine in conum desinente." In the same column of Lye's Saxon Dictionary, where *Risc* is, we have *RIT*, "Spicæ, Segetes, frugum acervus," where we have a similar idea of the *Bristling-up* objects. I find in the same column *Ryththa*, "Molossus, Canis pecuarius," which Lye has justly derived from *RETHE*, "Trux, ferox, ferus, efferus, sævus, asper," &c.; where we have the idea of what is ROUGH—*Harsh—Violent*, &c. attached to this race of words. Again, in Saxon, *ROETH* is "Asper," which Lye refers properly to *Rethe*; and again, we have in the same Language *HRETH*, *HRETHE*, "Trux, *Asper*, "sævus," which brings us to the form ^RT, with the breathing before the R, as in *HARSH*, *HIRSUTUS*, &c. The preceding words to these Saxon terms in Lye's Dictionary are *HRETAN*, *Sternere*, where we are at once brought to the idea of laying low upon the EARTH. Adjacent to the terms *Risc* and *Rit*, we have *Rocc*, "Clamys;—Tunica, toga, vestis exterior," belonging to a race of words,

words, before produced, denoting the ROUGH Covering. The succeeding word is *Roccettan*, *Ructare*, *Eructare*, where we have the sense of the ROUGH Noise. I have shewn, that *Ructo*, &c. is at once connected with the idea of the ROUGH Noise, and the action of *Routing up*. The succeeding term to *Risc* and its compounds in this column is *Risend*, *Rapax*; where we have a strong term, belonging to our Element, expressing an action of *Violence* and *Commotion*.

I have shewn in a former page, that *RISE* and *RAISE* are derived from the idea of *Stirring up* the Ground. The succeeding term to *RISE*, in Skinner, is *RISE=Wood*; which he refers to *HRIS*, *Frondes*, and *HREosan*, *Subruere*. The words which express *Shrubs—Shoots—Brush=Wood*, &c. &c. seem to convey different turns of meaning, belonging to the same train of ideas; or rather the ideas are so involved, that it would be idle to attempt a separation. In the *RISE-Wood* we seem to have the same metaphor as in the term *Shoots*,—the *RIISING* or *Shooting up* Wood; yet we cannot separate from such objects as *Tender Branches—Boughs—Leaves*, &c. the idea of *Agitation—Commotion*,—from which *RISE* itself is derived. In some cases we pass into the notion of the ROUGH—*Bristly* appearance, which we annex to a surface *RIISING up* in a state of *Agitation*. In examining the term *HRIS* in Lye's Saxon Dictionary, we find it attended by words, in which these congenial ideas appear entangled with each other, as in the succeeding terms *HRiscian*, *Vibrare*, *Vacillare*, *Crispare*, *stridere*; *HRISEHT*, *Setosus*, which belongs to *Hirsutus*, &c.; *HRISEL*, *Radius textorius*, derived from the *RATTLING* noise; *HRistenda*, *Astridulus*; *HRISTlan*, *To RUSTLE*. Junius has two articles of *RISE*, *Surgere*, and *RISE*, which in Chaucer, as he says, is "*Virga, Surculus,—As white as is the*" *blossome on the RISE*;" and this latter word has been derived

from the former, just as *Surculus* is derived from *Surgo*. Lye produces under RISE, Virga, the Islandic *Hriisa*, Sylva; and he refers these words to the Celtic *Rasan*, Fruticetum, and *Ras*, Frutex. In Scotch, REESK means "A kind of coarse grass that grows on downs. — Waste land which yields only benty grasses. — A Marshy place, where bulrushes and sprats grow," says Dr. Jamieson, where we see the idea of the ROUGH — *Hirsute* — Bristly appearance; and our Lexicographer has justly referred to this word the Saxon Risc, *Rush*, and *Hrys*, Virgultum.

The accidental agreement in form between RUSH, the plant, and RUSH, expressing *Noise* and *Agitation*, will remind us of the connexion between these terms, and will shew us, as I before suggested, that we can hardly separate the idea of the RUSHING—RUSTLING—ROUGH *Noise* and state of *Commotion*, if I may so express it, from the HRIS or ROUGH, *Bristly* appearance of the RISING *up* REEDS and RUSHES. We can hardly separate, I must repeat, these ideas from each other in such a case; and in terms expressing the same appearance, *Horridus* and *Horreo*, we have certainly the ideas of *Agitation* and the *Bristly* appearance, united with each other. In HORREO we have the form ^R; and the *Id* in *Horridus* is probably the addition from the structure of the Language. REED, we have seen, assumes the form *Hreod*, (Sax.) &c. &c., to which belongs the Latin *Arundo*, quasi ARUDO. The *Hirundo*, the Swallow, is likewise quasi HIRUDO, where we have the idea of *Noise*; and in the adjacent word HIRUDO, 'The Horse-leach, a blood-sucker,—An exhauster—emptier,' we have the action of *Stirring up* or *out*—Casting out, as in HAURIO. The *Hirudo* is quasi HAURUDO, the HAURIENS. In the adjacent words to these, as HIRTUS, *Hirsutus*, we have the ROUGH object; and thus we see, how all these terms are entangled with each other in

Elemen-

Elementary character and sense, though they have passed into different forms by different processes, and perform different offices. The Celtic terms, with which *Rasan* is connected, will unequivocally shew us, that I have justly decided on the fundamental notion, belonging to these words, denoting *Shrubs*, &c., whatever peculiar application of that notion may have been adopted. Mr. Shaw in his Galic Dictionary explains *Ras* by "A Shrub," and *Rasan* by "Underwood, "Brushwood," and *RATH*, "Fern;" and in the same column of this Dictionary I find " *RATHA*, Running, *RACING* ;" " *RAT*, Motion;" " *RATHach*, A *Hough*;" " *Rasdal*, A *RAKE*;" " *Rasdalam*, To *RAKE*, Gather ;" " *Rascradh*, To part, "scatter."

In Italian, as we have seen, *Rozzo* is *ROUGH*; and to this belongs *Rozza*, "A jade, a sorry mare," to which we might add the parallel French word *Rosse*. Menage refers us under *Rosse* to the German *Ross*, A Horse. The French *ROSSER*, To Beat, Menage conceives to be of difficult origin, though he has some idea, that it has been derived from the Latin *Rudis*, A Staff. Others suppose, that it belongs to *Rosse*, "mauvais cheval, qu'il faut battre et frapper pour le faire marcher." This may possibly be the fact, though it might be derived from the general sense of the Element, To *ROUT*, *Disturb*, &c.—To *ROUGH*, if I may so say, To treat *ROUGHLY*, &c. In Spanish, *Rozin* corresponds with *Rosse*, &c.; and hence has been derived the name of that most illustrious of all steeds, *ROZINANTE*. This term is a compound of *Rozin* and *Ante*: "Al fin le vino à llamar " *Rozinante*, nombre a su parecer, alto, sonoro, y sinificativo de " lo que avia sido, quando fue *Rozin* *antes* de lo que aora era, " que era *antes* y primero de todos los *ROZINES* del mundo." Thus the *Ante*, *Antes*, is meant to be significant under two ideas.

In

In one sense, *RozIN-Ante* means 'The Steed, which *Before* or 'formerly was the *Sorry Horse*;' and in another, 'The Steed, which 'is *Before* or the *First* of all *Sorry Horses* in the world.' *Rounce*, in old English, means "A little Poney or Tit," as N. Bailey explains it; and Skinner interprets it by a *Rude Horse*, and refers it to the Italian *Ronzino*. *Rouncevall* means, as Skinner says, "A great "jade," from this Italian word and Valere, "q. d. Equus *Valens* seu "fortis et magnus, omnia a Teut. Ross, Equus." *Rosinante* he derives from the same source; though he seems under this word to imagine, that Ross, &c. may be taken from the English and Saxon *Horse*, "per metathesis." These words Rosse, &c. should probably be considered as directly belonging to *HORSE*, and its parallels produced by the Etymologists, *Ors*, *hRoss*, *Ros*, *Roussin*, &c. (page 630.)

With respect to *Rounce* and the words under the form RN, denoting a Horse, they cannot be separated from the idea annexed to Ross, and should be considered as directly belonging to it, as the Etymologists imagine. Under the form RN, belonging to RS, we have the same idea of the *ROUGH* object—state, &c. from *Agitation—Commotion*, &c. The Italian *Roncare*, To weed, is derived from the Latin *Runcinare*; and adjacent to this Italian word, I find in my Vocabulary *Ronzare*, "To Buzz, Hum," and to "Ramble, Rove;" where we have at once two ideas which are attached to the sense of our Radical, that of *Noise*, and of *Agitated Motion*. The succeeding word in my Italian Vocabulary is *Ronzino*, "A Nag, Pad;" where we cannot separate the *ROUGH* object from the *ROUGH* motion attending it. The explanatory word *Pad* denotes the animal which *Pads* about. *Ronzone* signifies likewise in Italian the Stone-Horse; that is, the large *ROUGH* Horse. In Welsh, *RHWNSI*, sometimes written *Rhwmsi*, means "A Pack-Horse or Sumpter-Horse;" which the Welsh Etymologists

gists refer to *Ronzino* and *Rozin*. In the same column of my Welsh Dictionary I find *Rhwngc*, "A snorting or snoring." *Roncin* and *ROUSSIN* mean, in French, "A Strong Stone-horse fit for war." The adjacent word to *Ronzin* is *Roncer*, "A briar or bramble;" which the Etymologists have justly referred to *Runcare*.

The Latin *RUDIS*, *RUDE*, denoted, I imagine, in its original sense, that which is *ROUGH*, as referring to the *Ground*. The first sense, as given by R. Ainsworth, of this word, is "New, Fresh;" and the passage produced, as authority for this sense, is "*Terram RUDEM* Proscindere;" where we are at once brought to the spot, supposed in my hypothesis. The last sense of this word in the same Lexicographer is "Rustick, clownish," &c., which would direct us to its kindred term *Rus*, the *Ground*. *RUDIS* means in another sense *Unwrought*, where we come to the idea of *ROUGH*; but in a term directly belonging to it—*RUDUS*, we at once see the idea of the *ROUGH—Broken Dirt* of the *Ground* or *Rus*;—"RUDUS Vetus," says R. Ainsworth, "*Rubble* or *Rubbish* of old ruinous houses fallen to the *Ground*, shards and pieces of stone, broken and shattered." Some derive *RUDIS* from *Rudis*, the *ROD*, "*Virga Impolita*;" though others suppose the contrary order. Some appear to think, that *RUDO*, relating to *Noise*, contains the original idea. "*RUDIO* Commune ad clamorem omnium animalium," say the Glossarists. "Et componitur *Erudio*, id est, Instruere, quasi extra *Rudem*, vel *Ruditatem* ponere. Quidam vero componunt ex *E* et *Rudis*." In the word *Rudimentum*, the *Rudiments* of any thing, we see the idea of the first *RUDE* or *ROUGH* materials of any thing before they are worked into shape—smoothness, &c. *Erudio*, To Teach, is 'To Remove from a *RUDE* state; to Remove *RUDUS*, or Rubbage.' Thus we see, how a term denoting the highest improvement of the mind, *Erudition*, is derived ultimately from the idea of *Dirt*

or

or *Rubbish*. This will teach us to understand, how terms, expressing ideas of the most dignified Nature, may be derived from the *Lowest* or *Vilest* objects, as we should be pleased to consider them. *RUDUS*, *RAUDUS*, and *RODUS*, are given by the Etymologists as different forms of *RUDIS*. *RUDO* is a term for *Noise*, which, we see, is actually connected with *RUDUS*, the Dirt of the *Earth*. This term will remind us of *Rugio*; and in *RAUCUS* we have again the *Hoarse*, *Harsh*, or *ROUGH* Noise. In English we have the term *RAWT*, which Lye refers to the Islandic *ROUTA*, "*Rugire* belluarum more." The term *RAUCUS* signifies likewise "A worm which breedeth in the root of an oak;" which has been derived "*à Ravo* colore," though some conceive it to be quasi *Eruca*. These words should be considered only as different forms of each other; and they are derived from the idea of *Scratching*—*Fretting* or *cor-Roving* a surface. The Etymologists refer *ERUCA* to *Erodo*, in the sense of a Worm; and as an Herb called a *ROCKET*, they consider it to be quasi *Urica*, "*quod ignitæ sit virtutis, et in cibo sæpe sumpta Veneris incendium moveat;*" though some suppose it to be so named, "*quod linguam vellicando quasi Erodat,*" where we have the idea of *Vellication* or *Excitement*, whatever may be the precise notion annexed to the word. The bird named a *Rook*, in Saxon *Hroc*, has been so called from his *Harsh*—*ROUGH* Noise. The terms which denote a *ROUGH Noise* have been perpetually introduced in the various parts of this discussion.

Martinius, under *RUDIS*, has produced the parallel terms in modern Languages, as *Rude*, (Fr.) *Rauch*, (Germ.) *Rouw*, (Belgic,) and *Raud*, *Reudig*, (Germ.) *Scabiosus*. My Lexicographer explains *RAUDE* by "Scab, Itch, Scurf, Mange;" and *RAUDIG* by "Scabbed, Scabby, Scurfy." In French, we know, *Rogue*, *Rogueux*, have the same meaning. The *n* is an organical addition to the *G*; and in the English word *Ronyon*, the *G* is
lost,

lost, and the *n* only remains. *Ronyon*, we know, occurs in Shakspeare :

"Aroint, thee, Witch! the rump-fed RONYON cries."

"*Ronyon*, i. e. Scabby or Mangy Woman," says Mr. Steevens, "Fr. *Rogneux*, *Royne*, Scurf." Thus Chaucer in the *Romaunt of the Rose*, p. 551.

"Her necke

"Withouten bleine, or scabbe, or ROINE."

Shakspeare uses the word again in the *Merry Wives of Windsor*. The corresponding word in Italian is *Rogna*, and in Spanish *Rona*. The ROYNISH Clown is a phrase in *As You Like it*; where the *T* remains as a record of the second letter of the radical. RENARD means, I believe, the *Roynish* animal, *Rogneux*. In the ancient orthography, *REGn-Ard*, we have the Elementary form RG. The portion *Ard* means 'Nature—quality,' &c., as in 'Drunk-Ard,' &c. Menage derives *Renard* or *Regnard* from *Reginardus*, the proper name, whereas the proper name is derived from the animal; and hence we have another form, as a proper name, *Renouard*. Some derive *Renard* from the German *Rein*, which signifies, say they, "Fin, Rusé."

These terms denoting the ROUGH Surface, bring us to the idea of *Scratching* or *Fretting* upon a Surface, from which, according to my hypothesis, this sense is derived. The French word ROGNE means "*Mange*, Scab;" and *ROGner* signifies "To Cut, "to pare, to clip, to shred." These words have the same relation to each other, as *Scab* and *Scabies* have to *Scabo*, To Scratch. Menage derives ROGNE from *Rubigine*, and *ROGner* from *Rodo*, which we perceive to be only another form of these words, under the idea of To Scratch or Fret to pieces. Some Etymologists derive *Rodo* from *Pwō* and *Edw*; and Martinius produces as parallel the Italian *Rodere*, the French *Ronger*, and the Hungarian

Ragom;

Ragom; and he reminds us, moreover, of the Latin *RADO*. In *Ronger* we have the organical addition of *n* before the *G*; and in *Rogner* the *n* succeeds it.

The French *ROGNON* is acknowledged to belong to the Latin *Ren*; which, as we now see, must be referred to the Element *RG*, quasi *REGn*. In the French and English *Reins* we have the form *RN*, though they represent, as I conjecture, the second letter of the Radical *G* or *J*, quasi *REJn*.—We cannot doubt, that the French *ROGNON*, “Kidney;—Testicle of some animals,” is connected with *ROGNE*, &c., whatever be the precise idea by which these terms are united. Probably *ROGNON* in its original sense is the *Testiculus*—the *ROGNEUX*—the *Scratched*—*Scarred*—*Corrugated* Surface. The Latin *Scaber*, which has a similar meaning to *ROGNEUX*, signifies in one sense, “ROUGH, RUGGED, Uneven.” We might imagine, that the Welsh *Aren*, “The Kidneys or “*Rein*,” and the Irish *Aran*, *Airne*, belonged to *Ren*; yet this point cannot be adjusted till the Element ^R is fully considered. *ROGNONNER* means in French “To grumble, mutter;” where we have the idea of *Noise* attached to this race of words, and derived from the action expressed by *ROGNER*, that of *Scraping* or *Scratching* upon a surface. Another adjacent word is *ROIDE*, “Stiff, “*Rigid*, not pliable;” where again we have the sense of *ROUGH*, as in *RIGIDUS*. In another sense, *ROIDE* means “Rapid, having a violent motion;—Steep, of a difficult ascent;” and this sense of *Rapid* may either belong to the idea of the *Steep*—*ROUGH* precipice, of sudden descent, or to the sense of violent motion, which is annexed to this race of words.

In the same column of my French Dictionary, where *Rogner* is, we have *Roder*, To Rove, Ramble, which means ‘To Rout—‘*Row*, or *RIOT* about,’ in the more gentle sense of these words. The succeeding term to *Rodeur*, the Rover, is *Rodomont*, “A Braggadocio,

“gadocio, a Boisterous Hero,” to which our word *Rodomontade* belongs. The French Etymologists have referred us to the name of the Warrior RODOMONT in *Boiardo* and *Ariosto*; but the name for this warrior is itself probably a ‘Nom de guerre,’ derived from some significant term. Le Duchat explains *Rodomont* by “Ronge-Montagne. Nous disons dans le même sens, *Avaleur de charettes ferrées.*” *Rodomont* might be derived from such words as *Roder*, To Rove or Travel, and *Mont*, Mountain, as *Passamonte*, in Spanish, &c. I shall suggest however in a future page a very different source for the term *Rodomont*, which deserves well to be considered.



RC, RD, &c.

Terms derived from the idea of ROUTING up or about the Dirt of the *Earth*, so as To Clear off or RID away any incumbrances — inequalities, &c., in order to make it *Level* — *Straight*, &c., or to reduce it to a *Fit*—*Proper*—RIGHT direction or state, or to make it *Fit*—*Proper* and READY for any purpose.—Hence Terms which signify, To RID out or Clear away difficulties — embarrassments, &c. in general; To RIGHT or Set to RIGHTS a confused, embarrassed state of things, in matters of Policy, Law, &c. — To REGULATE—*Di-RECT*, *Govern*, &c.—To *Advise*—*Counsel*—*Judge*—*Decide Causes*, &c.

To RID away *Rubbish*.

REDDE, REDDEN, RETTEN, aRIDDan, &c. &c. (Dan. Belg. Germ. Sax. &c.) To *Rid*.

READY, *ge-RÆdian*, *be-REITEN*,

REEDER, &c. (English, Sax. Germ. Belg. &c.) To *Rid* out a place, so as to prepare it for any purpose.

RIDDLE, &c. &c. (English,) To *Rootle* about the Dirt, so as to *Rid* off a part of it.

RIDDLE, &c. (English, &c.) The *Ænigma*, the confused *Riddle* or *Rootle* Stuff, requiring to be *Riddled* — *Ridded* out—Cleared out, or explained.

RIGHT—RECTUS, &c. (English, Lat. &c. &c.)

REGO, REX. (Lat.) &c. &c. To *di-RECT*, the *di-RECTOR*.

REGULATE, &c. &c.

RICHTEN. (Germ.) To fit, adjust, *Di-Rect*, Rule, &c.

READ. (Eng.) Counsel, Advice.

RICHTER. (Germ.) A Judge.

RATH=*Herr*. (Germ.) A Counsellor.

RADD=*Man*. (Scotch,) A Counsellor.

RADA=*Manth=us*. (Greek,) The *Radd-Man* or Judge.

REDS=*Man*. (Scotch,) A Scavenger.

&c. &c. &c.

It is marvellous to observe, with what dexterity and precision the mind seizes on different portions of the same action, as considered under different points of view; and how it is enabled by this process to form, without error or confusion, various Races of words which are distinctly separated from each other, though they are all taken from the same Spot, and all impregnated with the same train of ideas. It is curious likewise to observe, to what different and apparently remote purposes even those terms are applied, which more particularly belong to each other, as being derived from the same mode of considering the same common action. The familiar operation of *Stirring up* or *ROUTING up* the Ground is separated by the mind into the various accidents and purposes, by which that operation is attended, and for which it is performed; and hence various Races of words have been generated, referring to these accidents and purposes. One principal and important reason for which men *Stir up* the Ground, or *ROUT up*, *about* or *away* the *Dirt* of the *Earth*, is, that they may *Clear off* or *RID away* the incumbrances with which it is loaded, in order to make it *Level* or *Straight*, or reduce it to a *Fit, Proper*—*RIGHT* direction, state, &c., or to *Prepare* and make it *Fit—Proper—Accommodated* or *READY* for any use or purpose. I have here anticipated three terms attached to the Elementary form RS, which belong to the ideas now unfolded, as *RID*, *RIGHT*, *READY*; which I shall shew to be derived from the action of *ROUTING up* the Ground. This article will be appropriated to the consideration of this Race of words; and we shall find in the course of these discussions, that such terms will be still found to be deeply impregnated with the force of their original idea, however various may be the modes in which they are applied, and however remote their application may appear from their primitive and fundamental meaning.

The term *RID* first presents itself to our notice; and here
the

the original sense of 'To Rout off or away *Dirt*,' is manifestly to be discovered. In our phrase 'To RID the *Land* or *Country* of 'any evil,' we are brought to the *Spot* from whence it was taken; but in the phrase "A good RIDDANCE of bad *Rubbish*," we see the original idea of ROUTING away *Dirt* most decidedly and unequivocally apparent. The Etymologists refer RID to the Danish *Redde*, the Belgic *Redden*, the Islandic *Rid*, and the Saxon *Hreddan*, *Ahreddan*, Liberare; *Ariddan*, Repellere; *Arædan*, &c., Eruere, Expedire; where in *Eruere*, To ROUT out, we have the genuine idea. Lye explains *Hreddan* by "To RID, Rapere, "Eripere;" and *Ahræddan* by "Rapere, Liberare, Eruere;" where we have the Elementary form ^RD, with the breathing before the first consonant of the Radical. An adjacent term in Lye's Saxon Dictionary is AHRYSIAN, Excutere, which is another word of the same family. The preceding term is *Ahr-Tran*, Cadere; *Ahr-Uron*, Irruerunt, Corruerunt; where we have the Radical form ^R doubled, in order to express the idea more strongly, such as appears in the explanatory term *Ruo*, where the R^ is in its simple state, with the Vowel breathing after the R^ . It is doubled in the Greek *Or-Oro*, from *Oro*, for the same reason, (Ορου, Ορω, Excito.) The Etymologists should have reminded us, under RID, of the German RETTEN, which my Lexicographer explains by "To RID, save, free, deliver, or disengage one;" and likewise of the Saxon Retan or "Rettan, Miseriis eripere, liberare, asserere, "tueri." The succeeding word in Lye's Dictionary is RETH, &c. "Trux, ferox, ferus, efferus," which denotes the ROUTER. Wachter has duly collected under RETTEN, its parallel terms; and we are reminded of the Greek Eretuein, (Ερηττειν, Inhibere); Ruter, (Ρυτη, Servator, à Ρυομαι, Libero); *Ruo*, (Ρυω, Traho,) and of the German Reiter, Servator; Reissen, Trahere, and Rat, Salu.; which all belong to the same idea.

I have produced on a former occasion a Race of words relating
to

to *Defence*, &c., as *Eretuo*, (Εἰητω, Inhibeo, Cohibeo, reprimo,) *Eruko*, *Arego*, *Arkeo*, *Eirgo*, *Arkus*, *Erkos*, &c. &c. (Εἰρνω, Inhibeo, contineo, Servo, Ἀργω, Auxilior, opem fero, Ἀρκεω, Propulso, Auxilior, Εἰργω, Arceo, Prohibeo, Ἀρκυς, Rete, Ερκος, Septum,) *Arceo*, *Arx*, w-ARD, &c. &c., which all manifestly belong to each other, whatever may be the primitive idea. I have supposed, (p. 76) that they might be derived from the EARTH, the certain appropriate Spot or *Enclosure*, for the purpose of *Defence*—*Holding*, &c. That some of these do actually signify simply an *Enclosure* is certain; yet I suggest my doubts on other occasions, that they are probably derived from the same Spot—the EARTH or ERA, (Ερα,) under the idea of an *action of Violence*, and that the sense of *Defence*, &c. &c. is taken from the notion of *Driving away* or off—*HARROWING*—*ROUTING*, &c. &c. (625.) Every thing tends to confirm this hypothesis. We see, that many of the terms directly express *Actions of Violence*. The term of *Repression*, *Erètuó*, (Εἰητω, Reprimo,) signifies, I imagine, ‘To Drive off—back or away;’ and connects itself with the idea expressed by *Retten*, as some have justly seen. *Arceo*, a kindred term, signifies, as we know, both ‘To Drive away,’ and ‘To Repress, ‘Confine.’ We cannot but see, how ER-*uko*, (Ερνω, Inhibeo, Contineo, Servo,) and ER-*uo*, (Ερνω, Traho; Custodio, Vito,) coincide in sense, and directly belong to each other; and in ER-*uo* we have the idea of *Defence*, *Preservation*, &c., *Custodio*, *Vito*, attached to the signification of *Traho*, which can only be reconciled by the hypothesis before us. The sense annexed to ER-*uo*, (Ερνω,) of *Traho*, To Draw, as out of danger, &c., brings us to the kindred Latin word ER-*uo*; and in the phrases ‘ER-*uere* Terram,’ ‘To ROUT up the Ground,’ and ‘ER-*uere* malis,’ ‘To RID of evils,’ we see precisely the union of ideas, which my hypothesis supposes. In ER-*uo*, RU-*o*, RU-*omai*, (Ερνω, Ρωω, Ρυομαι,) we have the form ^R; and in ER-*uso*, RU-*omai*, RU-*sai*, &c. (Ερυσω, Ρυσομαι, Ρυσαι,) we

we may perhaps consider the added *s*, as having arisen from the analogy of the Greek Language in the formation of the Future tense, and not as the Elementary form ^RS, agreeing by accident with that Analogy. Yet in *Rustazo*, *Ruter*, *Rusko*, (*Ρυσταζω*, *Trahando Rapto*, *Ρυτηρ*, *Retinaculum*, *habena*; *Custos*, *Defensor*, *Ρυσσω*, *Tueor*, *e periculo conservo*,) we shall acknowledge, I imagine, the Elementary form; and in the sense which *Rustazo* bears of "*Trahando Rapto*," we see the signification of the Saxon *HREDDAN*, "*To RID, Rapere, Eripere*," as Lye explains it. In *Ruo* and *Reo*, (*Ρυω*, *Ρεω*, *Fluo*,) we have the *Loose, Desultory* motion, arising from *Stirring* or *Routing* out—*about*—here and there, '*ab Eruendo*,' just as *Ruo*, *To RUSH*, and *ERuo*, in Latin, belong to each other. In considering the words produced above, we see, how intimately the forms ^R, R^, ^RS, &c., RS, &c. are blended with each other.

In Persian, رستن *RESTEN* signifies "*To be liberated, to 'escape,'*" which must be considered as directly belonging to the German *RETTEN*. The same Persian word likewise signifies "*To Buzz, (as flies,)*" where we have the idea of *Noise* annexed to these terms. In the opening of Mr. Richardson's Persian and Arabic Dictionary, where this word occurs, we have likewise another Persian term رشتن *RESHTEN*, "*To unbark, excoriate, 'skin.—To Plunder;'*" where we have precisely the sense of *RID*. These words signify likewise to *Spin*; and the succeeding term to *RESHTEN* is the substantive *RISHTE*, which signifies "*A Thread, a line, a series,*" where we have the sense of the *ROAD—ROUTE, Track, Course*. In Welsh, *RHYDDAN* means "*To 'Set at liberty, to free, to set free, to deliver or release, to RID 'out of,'*" &c., as Mr. Richards explains it, who refers the English *RID* to it; and in the same Language, *RHISC* is '*Rind or bark;*' and in Irish, *RUISGAM* is "*To strip, peel, undress;*" and the same word means likewise "*To smite, strike, pelt;*" where we have

have the action of Violence. The succeeding word in Mr. Shaw's Dictionary is *Ruisam*, "To Tear in pieces;" and in the same column we have *Ruis*, a *Road*; *Ruith*, Running, and *Ruith*, "An Army, troop;" where we have the senses of *ROAD*—*ROUTE*, *RACE*, &c. and *ROUTE*, the confused multitude. Let us mark the explanatory term *Peel* and *Pelt*, which I shall shew to belong to each other, and to *Pelos*, (*Πηλος*, *Limus*,) &c. for a similar reason, of 'Stirring the Dirt up—away—about,' &c. In the same opening of Mr. Shaw's Dictionary we have *Rusc*, "The Bark of a tree, husk, shell, a fleece;" *Rusgam*, "To strip, heal," (l. peel,) "undress, to gall, chafe, shave;" — *Rusgam*, "To Strike vehemently;" and in the same column we have *Ruta*, "A Herd; Rout, A ram;" *Rustaca*, "RUDE, RUSTIC," &c. &c.

The English word *READY*, 'To make any thing *READY*,' is derived from the idea of *RIDDING* or Clearing away from a surface any unnecessary matter or incumbrance, so as to Fit and Prepare it for any purpose. The Etymologists have justly referred this word to the Saxon *Ge-Rædian*, the Belgic *Reeden*, the German *be-Reiten*, *be-Reit*, the Italian *Arredare*, Ornare; the Welsh *Rhwydd*, *Expeditus*; the Greek *Radios*, *Reidios*, and *Radinos*, (*Ράδιος*, *Ρυδνός*, *Ραδνός*,) &c. &c. Among these parallel terms they should have produced the German *Rusten*, "To Prepare or Fit yourself to something, make yourself Prepared, *READY* or Fit for some work," as my Lexicographer explains it. We shall at once see the spot from which the German *Rusten* is derived by considering the terms in German which begin with *Rus*. In the same and succeeding column of my German Lexicon, where *Rusten* is, we have *Rust*, *Ruster*, the Instep; *Russ*, Soot; where we are brought to the Ground and its dirt; "RUSSEL, A Snout—Das wühlen der schweine mit dem RUSSEL, the *Rooting* or *Routing* of Swine,"—*RÜTTELN*, "To shake, wag, or *RIDDLE* a Measure;" where we see, that *RIDDLE* is derived from the

action

action of *RUSSELING*, *RUTTling*, if I may so say, the Ground; *RUTSCHEN*, To *RUSH*, &c.; where we have the idea of commotion expressed by *Routing* in its simpler form, and *RUTHE*, A *ROD*, which I shall shew to mean the *ROAD*, i.e. the *Course—Track—Line*, &c. I find likewise *Russling*, "A Pippin; *Russetin*, "golding," which is derived from the colour of the Ground. The true sense of the German *be=REITEN*, which the Etymologists have justly produced as parallel to *READY*, will be manifest in the following use of the word by Martin Luther. In the passage of St. Matthew, "*Prepare ye the way of the Lord, make his paths straight*," we have in the German translation of this extraordinary man, "*Be=REITER dem herrn den Weg und macht Richtig seine steige*." Let us mark another word here adopted, *RICHTig*, Straight or *RIGHT*; and hence we shall see, that *RIGHT* belongs to the same spot, the *ROAD*, &c. &c., under a similar train of ideas. In the Islandic translation we find the same term adopted, as in that of Luther; "*gREIDE their veg Drottins, Parate viam Domini*," which Wachter has produced under the term *REITEN*.

Our Etymologists have justly referred to *Ready* the Welsh *RHWYDD*, which Mr. Richards explains by "Prosperous, Easy to be done, not Intangled, Let or Hindered." In the same column of Mr. Richards' Dictionary we have *RHWTH*, "Wide or Large, Wide or open, Vast, Capacious," &c., and *RHYTHU*, "To make Wide, open, large, or capacious," which is probably derived from the same idea of *RIDDing* or *Routing* away, so as to make a Clear—open space. It is impossible not to mark, how *Vast* belongs to *Vasto* and *Waste*; and another explanatory term *Wide* is only a different form of these words. Mr. Richards has referred to these Welsh words the Greek *EVRUS*, (*Eurus*, *Latus*), the genuine idea of which appears in the compound *Euru-choros*, (*Euruschoros*, *Amplus*, *Spatiosus*), "Wide is the gate and *Broad* is the
"Way,"

"Way," &c. (Ευρυχωρος η αδος) In EUROOS, (Ευρος, Sitis, mucor, caries,) we actually see the idea of *Dirt*; and I have shewn, that EURISKO, (Ευρισκω, Invenio investigando et inquirendo,) is derived from the metaphor of *Scratching up*, *Routing up* the *Dirt*. It is idle to discuss, whether these words belong to the form ^RS, or ^R, in which latter form appear, as we have seen, *Eruo*, *Ruo*, (Ερω, Ρωω, Traho,) &c. &c. That the term RHWTH is connected with the idea of *Scratching up* or *upon* a surface, will be manifest from the word preceding it in the Dictionary of Mr. Richards, RHWITO, which he explains by "Το Ρυδ." In the same column we have RHWYD, A Net, which, according to the evidence of the terms above produced, we should imagine either to be derived from the idea of *Capacity*, and to signify the *Large, Wide* Net, able to contain, or from that of *Ridding—Clearing—Drawing—*or *Sweeping* away every thing before it; as we talk of a *Sweep* and a *Drag* Net. From the *Net* we pass into the idea of what *Confines—Intangles*, &c.; and accordingly we find, that Mr. Richards has explained the verb RHWYDO by "To take or hold "as in a Net, to *Intangle*, to *insnare*," which is directly adjacent to the term RHWYD, which he explains 'Not Intangled.' Thus we see, how words belonging to the same fundamental idea may have senses, which are directly contrary to each other. We cannot doubt, that the RETE of the Latins belongs to the Celtic RHWYD.

The Etymologists have justly referred RADIOS, REIDIOS and RADIOS, (Ραδιος, Ρειδιος, Facilis, Ραδιωος, Gracilis, Tenuis, Agilis, Mobilis,) to the terms connected with READY, as these Greek words are assuredly attached to the idea of *RIDDING* away an incumbrance. We might from hence conjecture, why the Greek RADIOS, (Ραδιος,) explained by *Facilis*, is employed as a compound with a sense apparently very different, as in RADIURGEO, (Ραδιουργω,) which the Lexicographers, in order to preserve their Radical sense

of *Facilis*, as they conceive it, explain by "*Facile ad scelus aliquod patrandum perrumpo*." Here we see, that *RADIOS*, (*Ραδιος*), is used in its more violent signification of *RIDDING* or *ROUTING*, as in *ROISTERER*, *ROGUE*, &c. &c.; and in the explanatory term *Perrumpo*, we approach nearer to the primitive idea. In *Homer*, *REIDIOS*, (*Ρειδιος*, *Facile*), is brought to its original spot, when it is applied with a negative in order to express a *Way* not *RIDDED* or *Cleared out*—not *de-BEREIT*, not *READY*, (if I may so say,) or *Easy* to pass through.

Απο γαρ διδασκετο ταφρος

Ευρι', ουτ' αφ' υπερθετειν σχιδαι, ουτε περσαι

PHIAIH. (*Il. M. 52, &c.*)

In *Reia* and *Rea*, (*Ρεα*, *Ρεα*, *Facile*), the second letter of the Radical is lost; but in the *I* of *Reia*, quasi *REJA*, the record of the lost consonant remains.

In *RADIOS* or *RADANOS*, (*Ραδιος*, *Gracilis*, *Tenuis*;—*Agilis*, *Mobilis*, *Il. 23. 583. Ραδανος*, *Mollis*, *Tener*;—*Procerus*), we have the sense of the *Slim*, *Slender* figure, as we express it, originally derived, as I conceive, from the idea of an object *RID* of its incumbrance. It is applied in *Homer*, as the Lexicographers have pointed out to us, (*Il. 23. 583.*) to a *Limber Wip*, as we express it; where the idea of a *Free—Disengaged motion*, if I may so say, seems attached to it, *Ιμασθλην*—*ΡΑΔΙΝΗΝ*, which the Scholiast has well explained by *Ευκινητον, ισχυην*. Hence we have *RADIA*, *RADAMNOS*, or *RODAMNUS*, *RAKIS*, (*Ραδιξ*, *Ramus*, *Ραδαμνος*, *Ροδαμνος*, *Germen*, *Ramus tener*, *Ρακис*, *Surculus*, *Ramus*), applied to the *Limber—Plant*, *Shoot*, *Branch*, &c. The succeeding terms to *Rodamnos*, (*Ροδαμνος*), in my Greek Vocabulary, are *Rodane*, (*Ροδανη*, *Trama*, *subtemen*), *Rodanizo*, (*Ροδανίζω*, *Torqueo*), *Rodanos* (*Ροδανος*, *Valde rapidus*, sed quum *Roseus* notat, est a *Ροδον*.) The term *RODANOS*, (*Ροδανος*, *valde rapidus*), we see, is only another form of *RADINES*, (*Ραδινος*, *Agilis*, *Mobilis*), in its sense of *Quick motion*. The term

RODANE,

RODANE, (*Podany*, Trama,) might belong to these words, as alluding to the *Rapid* mode of inserting the threads; though if the original idea is preserved in RODANIZO, (*Podaniza*, Torqueo,) it is derived from the same action of *Routing* or *Turning about, over*, under the notion of *Intangling*, just as *Torqueo* means at once *To Turn about* and to *Twist, Intangle, &c.* I have proved, that WREATH belongs to the form ^ART, for the same reason.

I have shewn on a former occasion, that EASE is probably derived from a similar idea of *Removing an Incumbrance*; and these observations will tend to confirm this hypothesis. In the phrase which I have here purposely adopted, '*Free, Disengaged motion*,' we have the idea of a *Pliant* motion, derived from this metaphor; and the French *Dégager*, "*To free from impediments—Elle a le "corps—l' Air Dégagé,"* we know, belongs to the same metaphor. Wachter has explained RETTEN by "*Expedire e periculis*;" and the interpretation which R. Ainsworth has given us of the Latin *Expeditus* is formed on this metaphor, and will serve admirably to illustrate the whole train of ideas, which I am here unfolding:—"*Expeditus*, (1.) *Disengaged, Freed, Rid of.* (2.) *Nimble, thrown " or hurled.* (3.) *Provided, Prepared, &c.* (4.) *Adj. Prone, " READY, in READINESS.* (5.) *Nimble, light, speedy, dexterous.* " (6.) *Easy, fluent.*" The Greek RAIZO, (*Paiza*, Convalesco, ex morbo recreor,) and RASTON, RASTONEO, (*Pastum*, Facilitas, Laboris levamen;—*Doloris remissio, Relaxatio animi, Otium, PASTUSUM, Facile vel libere ago, Otior,*) evidently bring us to the idea of being in a state *Rid* or *Freed* from incumbrance, as of labour, pain, &c.; and hence it denotes *Ease* or *REST*. That these terms denoting *Ease*, under the Element *RD*, &c., are derived from the *Ridding* out a surface, will be unequivocally manifest from the verb annexed to the *Armoric* parallel term REIZ, *Easy*. The succeeding term in my *Armoric Vocabulary* is REIZA, "*To put " in order.*"

We

We shall now see, that **REST** belongs to this race of words, remote as it may seem from terms, which sometimes express actions of force and violence. It is sometimes difficult to adjust the precise idea, from which a certain term is derived, though we unequivocally see the race of words, with which it is connected. It was most evident, that **REST**, the term of Repose, was connected with terms of Violence; and I conjectured on a former occasion, (p. 611) that **REST** connected itself with such words as **WREST**, 'To force any thing from its course, so as to 'REST it, or make it **REST** and be quiet.' We now see, how such terms as *wREST*, *Rst* and *Rid* connect themselves with each other. In the parallel terms to **REST**, as the French *ar-REter*, and the English *ar-Rst*, we have an action of Violence most fully exhibited; yet though *arREter* is explained in one of its senses by "To *arREST*, or put under an *arREST*," yet my Lexicographer, in another sense, interprets the word by "To Allay, "to Alleviate, to Assuage a pain;" where all idea of violence is lost, and we come to the sense of our English word **REST**, 'To 'procure **REST** or ease from pain.' This sense of the French term, as it relates to the Alleviation of Pain, precisely agrees with the meaning of the Greek words *RAIZO* and *RAstone*, (*Ραιζω*, *Convalesco*, *ex morbo recreor*, *Ραστην*, *Doloris remissio*); and we shall hence learn, that my conjecture on the origin of these Greek words proceeds on just principles, whether in this instance it may happen to be just or not, as we actually see in a French word the union of ideas, supposed in my conjecture. An adjacent word in my French Dictionary to *ar-REter* is *arRacher*, a term expressing the strongest action of Violence, which my Lexicographer explains by "To Pull out, to Root out, "to **WREST** out;" and it is impossible to doubt, that these words belong to each other, under the same fundamental idea. It would be idle to enquire, whether the term **REST** belongs most to the
idea

idea expressed by *REST*, or by *RID*, as these words are in their fundamental notion indissolubly intangled with each other. It is sufficient to have shewn, that *REST* denotes *Ease*, under the idea of an action of Violence, by which any object has been *Forced*—*ROUTED*—*wRESTED* or *RIDDED* from its former state, so as to become *Quiet*—*Freed*—*Delivered*, &c. &c. The word afterwards signifies *Repose* in general, without any allusion to its original idea.

Skinner produces under *REST*, *Quies*, as parallel terms, the Saxon *Rest*, the German *Rast*, *Rust*, the Belgic *Ruste*, &c., “*Omnia à Lat. Restare;*” though he adds, “*Alludit, ut optime monet Camdenus, sed tantum alludit Gr. Παύση, Otium,*” &c. In another article he has “*The REST,*” to which he refers *Reste*, *Resto*, (Fr. Ital.); and he has moreover in a third article “*The REST of a lance or musket, à Fr. G. l’Arrest d’une Lance.*” We shall agree, I think, that all these words belong to each other; and that the agreement in sense of *Reste*, &c. with *Resto*, (Lat.) is accidental. Wachter and Junius imagine, that the Teutonic terms *REST*, *RAST*, &c. connect themselves directly with *Rast*, a term denoting a certain measure in Travelling, “*Milliare, Viæ Mensura;*” which brings us directly to the Spot, supposed in my hypothesis, the *ROAD*, *ROUTE*, &c. “*Similiter Latinis,*” says Wachter, “*unius diei iter Mansio à manendo, et Statio, a Stando.*” “*Hispanis RATO est Spatium temporis, forte a Gothis relictum.*” The term *REST* might perhaps directly belong to this peculiar notion; yet I have given probably the genuine idea. I shew in another place, that *RATO*, (Span.) and *RATE*, (Eng.) belong to certain regular portions of the *ROAD* or *ROUTE*, &c. In the same column of Skinner, where *Rest* is, we have *RESTY*, (Eng.) *Restif*, (Fr.) *Restio*, *Restivo*, (Ital.) *Equus contumax*; which he derives “*à Restando, seu Restitando.*” This may be so; yet the Italian Etymologists derive *RESTIO* “*da Arrestarsi;*” which has nothing
to

to do with the Latin *Resto*; and we perceive, I think, likewise in these terms the more original notion annexed to the words before us, of an action of Violence. The 'RESTIF Horse' gives us a very strong idea, how the sense of REST or Stopping may be connected with an action of *Commotion* and *Violence*. While I am examining the word REST in Junius, I cast my eyes on a term explained in the same column of his Lexicon, *Resing*; which, as he tells us, is used in Chaucer for *Except*. He refers it in this sense to RESE or RAISE, which is often used for "Auferre, demere, tollere." The explanatory word *Except* means, we know, 'To take away;' and *Resing* belongs for a similar reason to such words as *Ridding*, &c. &c. In the same opening of the Lexicon we have the term of Violence, with the same meaning, REISE, "Abigere, "fugare." — The *Hen=Roost* is the place, on which Hens REST.

When men ROU or RID off—out—away, &c. any incumbrances from a surface, it is for the purpose of making a Spot *Even—Level*, or RIGHT in its direction, state, &c. In the phrases 'To RID out a place,' and 'To set a place to RIGHTS,' we cannot but see, how RID and RIGHT belong to each other; and when RIGHT is applied to a RIGHT line, or Straight direction, ROAD, "RECTA linea, *Via*," &c., we are brought to the Spot, supposed in my hypothesis. We have seen the expression, adopted by Martin Luther, "Be-REIret dem herrn den weg, und "macht RICHTig seine steige, Prepare the way of the Lord, and "make his paths straight;" or, if we adopt terms belonging to each other, 'Make READY the way of the Lord, and make his 'paths RIGHT;' where we see too, how RIGHT and READY belong to each other. We know, that RIGHT is adopted to express *Equity—Justice*, &c., or what relates to *Rule—Government—Laws—Order*, &c. &c.; and from this source have been derived the terms, attached to our Element RC, RD, RG, &c. &c., which convey

convey this train of ideas. It is impossible to distinguish between the minute turn of difference in meaning, which we may conceive RID and RIGHT sometimes to bear, in the formation of these words, denoting *Law—Justice—Equity*, &c. I must again repeat, that the words under our Element RC, RD, &c. expressing *Justice*, &c. originally belonged to the idea of RIDDING away the incumbrances, which exist in a Disorderly and Embarrassed state of things, as of injustice—fraud—doubt—difficulties, &c. &c., so as to render them RIGHT—Straight—Even—Equal, Clear of incumbrances, difficulties, &c. &c., or to set them to RIGHTS, &c., and that this idea of ‘To RID’ or ‘To RIGHT’ is attached to the action, which we express by ‘To ROUT or To ROOT about—away—off, &c., as *Dirt, Rubbish*,’ &c. &c.

My German Lexicographer explains RICHten by “To fit, “adjust, adapt or accommodate yourself to, dress, frame, *Direct*, “rule, carry, order,” &c. &c.; and hence RICHTer is ‘a Judge;’ RICHTig, *Right, Regular*, &c. &c. Wachter explains RICHten in different articles by “Dirigere, disponere, ordinare.—Instruere.—“Facere, patrare.—Erigere.—Judicare, &c. Punire, vindictam “sumere.—Regere imperio;” and RICHTer by “*Rex, Dux*, princeps.—Judex,” &c. &c. We cannot but see, how the sense of *Erigere*, RECTum facere, ‘To make ERECT,’ brings us to the idea of RAISE, which I shew in another place to signify ‘To ROUT or ‘Stir up.’ The Etymologists have produced the parallel terms to RIGHT, as Riht, (Sax.) Recht or Richt, (Germ.) Droit, (Fr.) Retto, Dritto, Diritto, (Ital.) Derecho, (Span.) Recht, (Belg.) Ret, (Dan.) Rajhts, (Goth.) Rettur, (Isl.) &c. &c., which they justly refer to RECTus and REGO.—The term RIGHteous is a compound belonging to the Saxon Rightwise, in a Right-wise or manner, as the Etymologists understand. We perceive in the terms eRECT, eRIGO, that the sense of RIGHT might have been derived simply from the idea of RAISING up or Stirring up; and to this

this idea, under one point of view, it belongs; but when we consider the terms, with which RIGHT, RICHTE*n*, &c. are involved; we cannot separate from these words the notion of RIDD*ing* out or away by this action of RAIS*ing* or STIR*ring* up; that is, 'To RIGHT,' if I may so say, means at once 'To ROUT or STIR up—out, so as to RAISE up or make *e*-RECT and *up*-RIGHT, and To RIGHT—RID out—To Set to RIGHTS—To make RIGHT, *Level*, 'Straight,' &c. These ideas are here so intangled, that they cannot be separated from each other. I shall not attempt to produce the various forms under which the acknowledged parallels to RIGHT appear, as this has been abundantly performed. Yet I cannot but remark on the French *Droit*, the Italian *Dritto*, and the Spanish *Derecho*, that they might have belonged to the Element TRC, DRC, to *Trace—Track—Straight—Drag*, &c., unless the evidence had been sufficiently clear, that they were immediately taken from the Latin *Di-RECTUS*. In considering the sense of RIGHT, *e*-RECT, we cannot but be reminded of the Greek ORTHOS, (Ορθος,) belonging to the form ^RT, whatever may be the precise relation of these words to each other*.

To

* I shall not stop to enquire whether the terms belonging to RIGHT should be considered as immediately attached to ORTHOS, (Ορθος.) I shall only say, that ORTHOS, (Ορθος,) is derived from the same train of ideas, and that it belongs to the same Spot and Action, as in ORO, ORSO, *Koni-ORTos*, (Ορυ, Ορσω, Excito, Κορυςτος, Pulvis-Excitatus, et in aerem elevatus.) The terms ORO, ORTHOO, (Ορυ, Ορθω, Erigo, Arrigo,) mean simply to ERA, (Ερα,) or EARTH up, as in AROO, (Αρω,) ARO, &c. In the term *Orthotomeo*, (Ορθοτομω, Recte intelligo, Recte sentio, Recte Tracto,) we have a compound from ORTHOS, (Ορθος,) which has been acknowledged by some to be derived from the very source which I suppose; namely, that of *Stirring up* or *Cutting up the Ground*. We all know, that the word is used by St. Paul in the following passage: "Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth." (2 Tim. ii. 15.)—Εργαζην απεκασιχνηται, ΟΡΘΟΤΟΜΟΥΝΤΑ τοις λογος της αληθειας. The Commentators produce, among other interpretations of this passage, the opinion of *Theodoret*, who justly conceives, that it contains a metaphor taken from Husbandmen:—

Εκαιοτομηται

To the Latin *REGO* directly, as we know, belong *REX*, *REGIS*, *REGINA*, *REGNUM*, &c.; and to these, as all acknowledge, the terms in modern Languages are to be referred, as *Roi*, *Reine*, (Fr.) *Re*, *Rege*, *Regina*, *Reina*, (Ital.) *Rey*, *Reyna*, (Span.) &c. &c. The French Etymologists are inclined to believe, that these words *Rex*, *Roi*, &c. belong to the Hebrew רָעָה *Raah*, the Chaldee *Rea*, &c. &c., signifying to *Feed*, as denoting "Un Berger, un Pasteur, un Conducteur, un Gouverneur," according to the metaphor in Homer, Ποιμένα λαών .—The Hebrew term signifying to Feed, or, as Castell explains it, "Educere oves, *Regere*," &c., may belong to a similar notion; and that it is attached to the Race of words before us, whatever may be the precise idea annexed to it, will be manifest from the adjacent term רָגַע *RG*, which signifies "To Break in pieces," where we have the strongest sense of *Rou-ting* up a Surface. I shall not attempt to produce the acknowledged

$\text{Εκπαινευμαι μὲν καὶ τῶν γενηγῶς τῶς εὐθίας τῆς αὐλακῆς ἀνατεμνοντάς· οὕτω καὶ διδάσκαλος ἀξίπταινος ὁ τῶ καὶ τοῦ διαιτῶ λογιστὴς ἱστομῆτος.}$ Others have properly reminded us of the passage in Theocritus, Ὀγμοὶ ἀγρίῳ ὈΡΘΩΝ , 'To Draw a straight Furrow,' which I have before produced. It is impossible, I think, to doubt the source from which the term is derived, accompanied, as it is here, with the idea of the *Workman*. I have shewn in another place, that ΕΡΓΑΖΟΜΑΙ , (Εργαζομαι), is an appropriate term, and signifies 'To EARTH,' &c. &c. (p. 538.) The term ΟΡΘΗΡΑΣ , (Ορθος , *Diluculum*), is justly acknowledged by some to belong to ΟΡΘΩΩ , (Ορθω), "To Erect, *Raise*," as I have before observed; though not "because the morning *Raises* men to their work," as Mr. Parkhurst thinks; but for the same reason that we talk of the Sun *Rising*. Mr. Parkhurst however adds, "The Reader will consider whether it may not be as well deduced from the Heb. אור AUR, "and תור TUR, "to *Turn*, as denoting the *return of Light*." The Greek ΟΡΘΗΡΑΣ , (Ορθος), certainly more directly belongs to ΟΡΘΩΩ , (Ορθω); yet the *OR* in this word, and the Hebrew אור AUR, together with the Greek ΕΡ , (Η , *Diluculum*), the Latin *AURORA*, &c., all belong to the same Radical 'R, signifying 'To *Raise* up,' as in ΟΡΩ , (Ορω), &c. &c. In Sanscrit, *AUROREN* is the Dawn, which directly belongs to the Latin term. We see in these words, that the Elementary 'R is doubled, in order to express the idea more strongly, quasi *AUR=OR*, *AUR=OOR*, as it probably is in the Latin OR=IOR , the Greek OR=ORO , (Ορω), the English 'R=*EAR* and its parallels, the German 'R=*UHREN*, the Saxon AR=*ÆREN*, &c.

known derivatives of REX, REGIS, &c., as *Regalis*, *Regal*, *Royal*, *Regula*, &c., to which latter word belong; as we know, *Rule*, *Ruler*, &c., where we pass into the form RL. In *Realm* or *Royaulme*, (Fr.) we have again the form RL, which appears at last under that of RM, as *Royaume*. In *Regula* and *Ruler*, we have at once the idea relating to a RIGHT Line, and that of a Governor. *Regale*, with its parallels *Regaler*, (Fr.) *Regalare*, (Ital.) *Regalar*, (Span.) has been supposed to signify "*Regaliter*," "(i. e.) more *Regio* Excipere." These words however belong, as I imagine, to *Gala*, (Span. &c.) "The choicest part of any thing." In old English, *RIGOLS* means, as explained by Skinner, "*Instrumentum Musicum, quod alio nomine Clavichordium, a 'Clavichord dicitur,'*" which he derives from the French *Re-gaillardir*, "*Exhilarari*." It may belong to the idea of the *Chords*, placed in a *Regular* order, for the same reason that the Greek *Κανων*, *Regula*, *Norma*, relates to a similar idea, in the well-known Epigram upon the Organ, as it should seem: *Και τις αψη αγωγωνχος εχων θοα δακτυλα χειρος, Ισταται αμφαφων ΚΑΝΟΝΑΣ συμφραδμονας αυλων.* It is curious, that in Persian the parallel term contains the same union of ideas. The term *قانون Kanun*, means in one sense, "A Canon, Rule, Regulation," &c.; and in another sense, "A Species of Dulcimer, harp or sackbut; the strings of which," &c. &c. In Saxon, *REGOL* is "A Rule. *Regula*, *Norma*, *Canon*." In the succeeding column of Lye's Saxon Dictionary we have the Saxon *REHT*, *Rectus*; *REHTAN*, *Regere*, *Dirigere*; and the Gothic *REIKI*, *Imperium*; *REIKINON*, *Regere*; *REIKS*, *Rex*.

The Spot from which the Latin *REGO*, &c. has been derived, is unequivocally apparent in the term *REGIO*, A *REGION* or *Tract*; which Robert Ainsworth explains in different senses by "A border, a coast.—A straight line," and "A ROAD or Highway," where in *ROAD* we have the original idea. The Etymologists derive *REGIO* from *REGO*, "*quod REGIONES sub REGIBUS erant.*"

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If we had not seen so strongly exhibited the original idea in the words expressing *Government*, &c., we should have thought, that REX and REGO referred to the command of a certain *Spot*—REGIO or REGION, and that the original idea was deposited only in REGIO. Yet this, as we have seen, is not so; and REGO—REGIO belong to each other, just as *di-RECT* may do to *di-RECTION*, a certain ROAD, or *Tract*. We may still, however, expect to find these ideas so involved with each other, as if the REX or Governor was the person appropriate to a certain REGION; and the interpretation of the Lexicographer is sometimes founded on this idea. In Saxon we have RICE, which Lye explains by "*Regio:—Regnum, Imperum, Ditio, Jurisdictio*," From the Saxon RICE, &c. has been derived a termination to substantives in our Language, signifying Power—Jurisdiction, Authority, &c. &c., as connected with a certain spot; *Bishop-Ric*, &c. "*Terminatio*," says Lye, "*plurimum substantivorum Munus et Dominium significantium, ut Cin-Ric, Regnum; Biscop-Ric, Episcopatus; unde nostra Bishop-Ric, &c.—Occurrit etiam tum in initio tum in fine nominum virorum: ut Ricard, i. e. Ric-Weard, Fred-Ric, Pace dives sive Potens*." Hence is derived our word RICH. Lye explains the Saxon RIC, RICC, RICA, RICE, by "*RICH, Dives;—Item, Magnus, Potens, Præpollens, Nobilis*." The Etymologists, under RICH, produce the parallel terms in other Languages, as the Saxon *Ryc*, &c., the German *Reich*, the Belgic *Riick*, the Danish *Riig*, the Runic *Riqur*, the French *Riche*, the Italian *Ricco*, the Spanish *Rico*. Lye has justly observed on this word, "*Olim Riche et Rice primâ significatione dicebantur Potentes*. In Arg. Codice REIKS passim "*est Princeps*." In German, REICH signifies at once a *Kingdom* and RICH.—The name of RAJA is applied, we know, by the Hindoos, as one of their most familiar words for a *Prince* or *Powerful Chief*, which we must refer to this race of words, the Latin

Latin *REX*, *REGIS*, &c. &c. In the Gipsy Dialect, *Ri* and *Raune* are titles of respect for a *Gentleman* and *Lady*, *Sir* and *Madam*.

In Mr. Shaw's Galic and Irish Dictionary we have "Riogh, "Riogh, A King;" and "Rioghán, A Queen;" "Ris, A King;" "Rac, A King or Prince;" "Raicnead, A Queen;" "Righ, Ri, "A King;" "Richead, A Kingdom;" "REACHT, Power, Authority;" "REACHTaire, A Lawyer, King, Judge;" "REACHT, "A Man." I find in the same column "Ris, History,—Intel-
"ligence, Knowledge," which may relate to *Knowledge* in the History of *Kings*. In the same column we have *Risa*, Bark; and I have shewn, that such terms as *RISA* are derived from the same idea as the name for a King; namely, that of Ridding or Clearing away or off a surface. *Peel* means at once the covering, and the action of Stripping it off. In the same column we have *Ríotham*, To Run, To RACE; where we are brought to the very spot, the ROAD, or Ground. In the next column we have *Risteal*, A Sort of Plough, &c. The adjacent word to *Riogh*, A King, is *Ríodh*, A Ray; and I shew in another place, that the *RADIUS*, the Line, Mark, &c. belongs to the action expressed by *RADO*, that of *Scratching* upon the Ground. In the same opening of Mr. Shaw's Dictionary, I see *RIAGHUIL*, A Rule, Government; *RIAGHAILtach*, "Regular, sober, peaceful." In the same column I find *RIADH*, "A Running, Racing;" where we are again brought to the original spot, to which *RIGHT—ROAD*, &c. belong; and in another article we have *RIADH*, "Correcting, taming, subduing
"grief;" where we have at once the idea of *RIGHTing*, if I may so say, and of *Routing*, &c. Let us mark, that the term adopted in the explanation of Mr. Shaw, *Cor-RECTing*, is the very term which I have applied, *RIGHTing*. In the same column we have *RIAGH*, "A Cross, gallows;" and in another article we have *RIAGH*, Religious. Remote as these words appear, we now see,
that

that they convey the same fundamental idea, and mean the *Cor-RECTOR* and *Cor-RECTED*, the *RIGHTER* and the *RIGHTEOUS*.

Let us mark the explanatory term *Religious*. I have sometimes thought, that the REL in RELigio is quasi REGUL, as in *Rule*; and that it means 'A well *Regulated* or *Ruled* life.' Gellius defines it thus in one of its senses: "*Religiosus pro casto atque observanti cohibentique sese certis legibus finibusque dici coeptus.*" The ordinary derivation from *Relego*, (Re and Lego, To Read,) cannot, I think, be at all admitted. "*Qui omnia, quæ ad cultum Deorum pertinerent, diligenter pertractarent, et quasi Relegerent, sunt dicti Religiosi ex Relegendo.*" (*Cic. de Natur. Deor.*) It would be more naturally derived from *Relego*, To Banish, as relating to *Consecrated* spots, from which the profane were *Banished*. The difference in the quantity of the words, as it is called, is nothing. Under this idea the original sense would appear in such phrases as '*Religio est*'—'*Religiosi Dies*'—'*Religiosa Delubra*;' and here the following familiar definition might be adopted, "*Religiosum est, quod propter sanctitatem aliquam Re-motum ac Seditum est.*" In the same column of Mr. Shaw's Dictionary, where RIAGHuil and Reaghailt appear, we have REULT, A Star: I have been much embarrassed to discover from what source this term is derived; though we might conjecture perhaps, that the *Reult* was quasi *Riaghailt*, and that it related to Bodies, whose courses were duly *Ruled* or *Regulated*. I have sometimes thought too, that the *Realt* might relate to the *Rolling* Bodies. In Celtic, the form RL exhibits the sense of *Roll*, as derived from the true form of our Radical RT and RTL. In Mr. Shaw's Dictionary we have *Rolaim*, To Roll; but in the preceding and succeeding columns we have the true forms, RoITH, A Wheel; and RoITHLeagan, A Circle, wheel; and RoTH, A Wheel; RoTHlein, A Whirl. I suggest these ideas for the consideration of the Celtic Scholar, who, I trust, will acknowledge, that

that I have never ventured to interpose my opinion on Celtic terms, without a diligent study of their relations to each other; whatever may be the errors into which my imperfect knowledge has sometimes necessarily led me. The adepts in Celtic Literature must be contented to bear a portion of the shame, which is attached to the errors and the ignorance of their disciples, who are ardent to receive instruction, and able to appreciate its value. It has however unfortunately happened, that the means supplied by the master are very inadequate and imperfect indeed; when they are contrasted with the curiosity—the ardor and the purposes of the scholar.—Nothing will be performed effectually, till a full and copious Dictionary shall appear, at least in one Dialect of the Celtic, in which the various senses of each word shall be distinctly unfolded and illustrated by examples, produced at some length, with a perpetual appeal to kindred terms in other Dialects. In this Dictionary the origin of Celtic names should be diligently detailed, and every occasion should be taken to illustrate the Religion and policy of the Celtic tribes, as the Druid ceremonies, &c. &c.; though all this should be performed without any view to the establishment of any favourite hypothesis on the disputed points of Mythology—History, or Language.

In Welsh, *RHI* is “A Lord, a baron,” &c.; *Rhiaidd*, Noble, &c., and *Rhiawdr* has a similar meaning. *Rhial* signifies Noble, and *Reol* is ‘A Rule.’ Again, *RHWYSG* is “Authority, “Rule,” &c., and *RHWYSGO*, To Rule, bear sway, &c. In Welsh too, *RHYSWR* is “A Champion, a Hero, a wrestler, a warrior, “a combatant,” which belongs, I imagine, to the Race of words, attached to our Element, expressing actions of *Violence*. In the same column of Mr. Richards’ Dictionary we have *RHYSGYR*, *Violence*, force, &c. &c. The Welsh Lexicographers refer the word *Rhyswr* to the German *Ris* or *RIESE*, a Giant, and to the British and Thracian names of *Rhÿs*, *Rhesus*, the Syriac *ܪܝܫܐ* *Rishai*, *Præcipuus*,

cipuus, Excellens, and the Arabic *Raiis*, Princeps, Capitaneus. As there are different senses annexed to our Element, from which the name of the *Illustrious* Personage—the *Powerful*, Strong—Violent Man—the *Head* or *Chief*, may be derived, I must leave the adepts in each Language to decide on particular cases of this nature. I have endeavoured to distinguish these points whenever I had the due evidence before me. The Pentateuch commences with a term, B-RAS, בראש (In the Beginning,) which signifies, as Mr. Parkhurst explains it, “Prior, First,—Principal, “Chief, most excellent, the *Head* of animals—the *Head*, *summit*, “or *top* of a mountain.—An Œconomical, or Political *Head*, Superior, *Ruler*, *Director*, Governour,” &c. I have shewn in another place, that our Element expresses the *Top*, under the idea of the RAISED-up Furrow or RIDGE. Whether such be the notion in this word and its parallels, or whether it belongs to the idea expressed by the explanatory term *di-RECTOR*, I cannot decide. In the Syriac, Samaritan, Æthiopic, Arabic, &c. are acknowledged parallel terms to this Hebrew word. In the same column of Mr. Richardson’s Dictionary, where راس RAAS, “The “Head, A Prince, A Chief,” occurs, we have the Persian راست RAST, which our author explains by “Good, RIGHT, true, just, “sincere, faithful, loyal.” In Arabic, رسيده RESHID, is “One of “the Attributes of God,” says Richardson; and the subsequent interpretation of “A *di-RECTOR*, a *conductor*, *guide*,” &c. brings us to the train of ideas now under discussion. Hence has been derived, as is acknowledged, the name of *Haron-Al-RASHID*, so familiar to every Reader of the Arabian Tales. Mr. Richardson explains RASHID راشد by “Faithful, pious, orthodox, following “the RIGHT path,” where the term RIGHT shews us, to what particular idea this word must be referred.

While I am examining terms belonging to the idea conveyed by RECTUS, when it expresses *Order* and *Regularity*, as referring
to

to the RIGHT ROAD, *Track—Course*, &c., I might produce such words as RITE, RITUS, (Lat.) RITE, (Eng.) RATUS, RATIO, (Lat.) with its parallels, &c. *Reason*, &c. &c. The Lexicographers understand the connexion between RECTUS—RITE and RITUS. They explain RITE by RIGHTLY, and RITUS by “A RITE or ceremony, “ particularly in Religion.—A *Course* or order.—A *Way*, fashion or “ manner;” where, in the explanatory terms *Course* and *Way*, we are directly brought to the ROAD. The term RATUS is only another form of RITUS and RECTUS; and in a passage produced by R. Ainsworth, “Astrorum RATI et immutabiles *Cursus*,” we see the true idea of the RIGHT or Regular *Courses* or ROADS of the Stars. The term RATIO means in one sense, “A *Way*, or means; “a manner, an expedient, fashion,” where in the term *Way* we see the true idea of the certain ROAD. Let us mark the word *Expedient*, belonging to *Expeditus*, which I have shewn to convey a similar idea to RID and RIGHT; and thus we see, how we are again brought to the RIDDED or RIGHTED ROAD. It would be idle to discuss whether RATIO means simply the ROAD, or the RIGHTED ROAD, as these ideas cannot in many cases be separated from each other. It is sufficient to shew, that RATIO belongs to the idea of the *Way—Course—Track—ROAD*, &c. Under this idea we shall understand, how RATIO attaches itself to the words in Latin with which it is surrounded, RASUS, RADO, RASTRUM, which relate to the action of making Scratches—*Tracks* or *Traces* upon the Rus or Ground.

The term RATIO, RATIONIS, we know, occurs in various Languages, as *Reason*, *Raison*, (Fr.) *Razon*, (Span.) &c. &c. The sense of RAISON, “RATIO, Proportion,” brings us to RATION, “A certain Proportion of Provisions, &c.” In the same page of my French Dictionary, where RATION is, we have RATISSE, To Scrape, To Shave; RAT, A RAT, i. e. the *Scraper* or *Scratcher*; and RATELER, To RAKE; where the sense of the portion RAT, pervading

pervading these words, is unequivocal. In the same column with *RAISON* we have *RAIS*, the Spoke of a Wheel, belonging to *RADIUS* and *RADO*, and “*RAIS*, pied, terre, Even or Level with the Ground,” which means to *RAZE*, &c., where the original idea is equally manifest. I find too *Raire*, To Shave; where we have the form of the Element *^R* doubled, in order to express the idea more strongly, as in *^R-EAR*, (Eng.) To Stir up; *^R^UHEN*, (Germ.) To Stir, move, wag, &c. &c. We shall now understand, that the English *RATE*, the certain portion, meant originally the certain *Track*—or *ROAD*, passed over in a certain time, ‘He travels at a great—a certain *RATE*,’ &c. &c. We shall likewise see, that *RATE*, *Objurgare*, is the verb belonging to the action, of which *RATE*, the *Track*, is the substantive; and that its original sense was that of *ROUTING* up the *Track*—*ROAD*. The action of *Scratching* over or up a surface, supplies the most familiar metaphor for the idea expressed by ‘*Objurgare*,’ as in the Latin *Perstringere*, &c. I shall shew, that the explanatory ‘*Ob-furgare*, or *fur-g-ium*,’ which R. Ainsworth explains in one sense by *fur*, belongs to *fur*, *Scar*, *Score*, and finally to *Scra-tch*, &c. Junius has placed *RATE* in the senses of *Objurgare*, — *Irritare*, and “*Statuere pretium rectæ rei venalis æstimationi respondens*,” in three separate articles. Let us mark the explanatory term *Ir-RITARE*, belonging to our Element *^RT*, or *RT*, under the same metaphor. In Spanish, *RATO* not only signifies “Space of time,” as my Lexicographer explains it, but likewise a “He-Mouse;” where let us note how a certain *Space* is applied to *Time*. In the same opening of my Spanish Dictionary is *RATEO*, “Distribution made at a certain *RATE*, or in a certain proportion;” *RATEAR*, “To distribute or divide proportionally.—To trail along the Ground;” where we actually see the union of ideas, which I suppose, in the same word; *RAUTA*, a “Road, Way, ROUTE;”—*RASTRO*, “Track, a mark left on the Ground,” &c. &c. &c. In the same opening

is RAZON, REASON. In Saxon, *Ræswian* or *Resian* is To Reason: Cogitare, opinari, &c., the succeeding word to which in Lye's Dictionary is RÆT, A RAT.

The Etymologists suppose RATIO to be so called, "quia à Ratu, " (supino verbi *Reor*,) proprie ex analogiâ fuerit actio *Rendi*." In *Reor* or ^R-EOR we have the form ^R doubled, in order to express the idea more strongly. We shall not wonder, that *Reor*, To Suppose, is derived from *Drawing Traces—Tracks—Furrows*, &c. on a surface, when we remember, that *Duco*, which signifies To Draw Furrows or Hollows on the Ground, *Ducere fossam*, &c. &c., means likewise "To Esteem, Reckon," "Tu nunc tibi id laudi *Ducis*," &c. &c. Let us mark the explanatory word RECKON, which belongs to our Element under the same train of ideas of RAKING up the Ground, whatever may be the precise notion in this train, to which it more immediately belongs. R. Ainsworth is among the few Etymologists who have referred Latin words to the Dialects of the Celtic; and he accordingly observes, under RATIO, "A *Reor*, *Ratus*, vel pot. à Celt. *Ræson*." Lhuyd, under RATIO, produces the Welsh *Rhesum*, the Armoric *Reiz*, and the Irish *Reasun*. In the same column of Mr. Richards' Dictionary, where RHESUM, REASON, occurs, we have RHES, RHESTER, A Row, or Rank; and in the preceding column we have RHEID, "A Ray, branch;" and the succeeding word is RHEIDR, A Knight; where we are brought to the RIDER, and the ROAD. Let us mark the term RHES, and the English Row, which belong to the same idea of the Line or Furrow.

We cannot but perceive, that RAISIN and RAISON bear a similar form; and we should be hence led to believe, that they conveyed the same fundamental idea. If RAISIN originally denoted the Dried Grape, we should imagine, that it was so called from its Shrivelled—cor-Rugated appearance. Yet as there are other words, belonging to our Element, relating to the Grape, we may doubt,

doubt, whether this is the precise idea annexed to the term. The Etymologists refer *Raisin* to the Latin *Racemus*; and the Latin word has been derived from the Greek *RAX*, *RAGOS*, (*Ραξ*, *Ραγος*, *Acinus*,) which certainly belongs to the idea conveyed by *RACHIS*, *REGNUO*, (*Ραχης*, *Spina dorsis*, *Ρηγνω*, *Frango*,) the *ROUGH—Hard* substance. If these words all belong to each other, they conveyed originally the same idea. On this point however I have no evidence to decide.—In *RESIN*, *RESINE*, (Fr.) *RESINA*, and *RETINE*, (*Ρητινη*,) we have the same form as *RAISIN*; and these words mean, I imagine, the *ROUGH* substance. In German, *RESIN* is *Harz*, “*Hard Rosin*,” as my Lexicographer explains it; where the *Harz* and *Hard* belong to each other. If *RAISIN* therefore refers to the *Hard—Stony*, *ROUGH* substance, we shall understand, that *REASON* and *RAISIN* relate to different portions of the same fundamental idea, as the former signifies the certain *Course—ROUT—RUT*, *ROUTINE*; and the latter belongs to the idea of the *ROUGH* substance, as derived from the surface *Broken* into *RUTS*, *RIDGES*, &c.

One of the great difficulties, which occur in a work of this nature, is that of arrangement; as the writer is perpetually obliged to pass through different portions of the same train of ideas, and desert in some measure those particular veins of discussion, which he had destined for separate divisions of his argument. I purposed in the present article to examine those words, which more immediately belonged to the action of *RIDDING* away *Dirt—Rubbish*; and I shall now again proceed to consider those terms, in which this idea appears more particularly prominent. The term *RIDDLE*, relating to the action of the Sieve, we shall instantly refer to *RID*; and here we are presented with a cluster of ideas, which is singularly applicable to the confirmation of my hypothesis. We have seen, that *RUTTELN* means in German “*To shake, wag, or RIDDLE a Measure*,” and how it seemed directly

directly to connect itself with *RUSSELN*, the *ROOTTLING* of the Ground, by the Snout of Hogs. This connexion is strong and striking; yet we know, that *RIDDLE* itself actually relates to the *ROOTLING* or Shaking about of *Dirt*. We cannot help, I think, seeing likewise the idea of *Noise*, as annexed to this action; and thus *RIDDLE* will connect itself with *RATTLE*. We know moreover, that the purpose of the *RIDDLE* is to *Separate* or *RID* away one part from another; and thus we perceive, how it is attached to *RID*. We see then, that 'To *RIDDLE*' means 'To *ROOTTLE* ' about *Dirt* with a *RATTLING* noise, in order to *RID* one part 'from another.' We shall surely not doubt, that *RIDDLE*, the *Ænigma*, means the *Confused*, jumbled, *RIDDLED* or *ROOTTLED*-together stuff, which required to be *un-RIDDLED*, or, as we express it by the same term, to be *RIDDLED* or to be *RIDDED* and Sifted out. In old English we have the combination *RIDDLE my RIDDLE*; where we have at once the verb and the substantive, which still remains in the mouths of our children, with an addition, *RIDDLE my RIDDLE*, my *Ree*. In Scotch they have the simpler form *RED my Riddle*; and in this Language, *REE* means a *Riddle*. The parallel terms to *RIDDLE*, the *Ænigma*, in other Languages, as produced by the Etymologists, are *Rædels*, (Sax.) *Ratzel*, (Germ.) *Raedsel*, (Belg.) which they have referred to *REDE*, &c. *Consilium*; and *Rædan*, (Sax.) "Per conjecturam aliquid indagare, " *Arædan*, *Divinare*." From the form of the German and Belgic words we might think, that the *Zel* and *Sel* were additions derived from the construction of the Language,—that *RAT* was another distinct part, and that the word signified the obscure sentence, &c. which required *REDE*, &c. Counsel, Sense, &c. to make it out. Yet in the Saxon *RÆDELS*, and in the English *RIDDLE*, we see nothing of such a compound; and therefore we shall acquiesce, I imagine, in the plain and obvious origin, which I at first proposed. Dr. Jamieson explains the Scotch *REE*, as "A small *Riddle*,
" larger

"larger than the *Sieve*." "Gl. Sibb. Belg. REDE. Id. REE E. is
"used as a v. to sift, to RIDDLE."

The preceding word to this is REE, "Half drunk, Tipsy.—
"Crazy, Delirious," which, we see, is a kindred term, denoting
Commotion, Agitation, applied to another purpose. In the next
page of Dr. Jamieson's Dictionary we have REEZIE, "Tipsy;"
where we have the true form, but which he considers as the
diminutive of *Ree*. In the same opening of Dr. Jamieson's Dic-
tionary I see "REID *Etin*, The name of a giant or monster, used
"by nurses to frighten children;" and REID *Wod*, "In a violent
"Rage, maddened with anger;" where REID is used in its more
violent sense. Let us mark the explanatory word RAGE, another
term of the same kind. I find likewise REID, as denoting
"A Calf REID, the fourth stomach of a calf, used for Runnet or
"earning;" where REID is still used in its sense of *Commotion*,
referring to the operation of *Curdling*. We shall not wonder to
see a term, relating to the action of *Curdling*, connected with
words, expressing the utmost state of *Commotion*, when we remem-
ber, that the feeling of *Horror* is frequently attached by me-
taphor to this action, as in the phrase "My blood *Curdles* with
"Horror;" and that in Greek, *Oppos* means Serum, and *Oppodeu*,
Timeo, Formido, which belongs to *Horreo, Horror*.

The Etymologists produce the parallel terms to RIDDLE,
Cribrum, as the Saxon *Hriddle*, the Swedish *Rissel*, the Welsh
Rhidyl, the German *Rider*, or, as it is now written, *Reuter*, the
Belgic *Rede*, &c. Skinner and Lye understand, that these words
belong to *Hreddan*, Liberare, RID, &c.; though Junius refers them
to *Παιθρον*, Fluentum; "quicquid enim cribro incernitur, ex ipso
"incerniculo veluti effluere videtur." In Welsh, RHYDDAU, as
we have seen, signifies "To set at liberty, to free, to set free; to
"deliver or release; to RID out of; to acquit; also to loose,
"undo, or untye," says Mr. Richards; to which he adds, "Q. wh.
"the

"the Eng. RID be hence derived." I have produced the word in this place, that it may be compared with RHIDDIO, another Welsh term, to "Repell, to drive back," which means, as I imagine, to RID, and with the adjacent terms RHIDYLLIO, "To sift or sierce;" RHIDYLL, "A kind of Sieve or RIDDLE, a coarse sieve," produced by the Etymologists. Again in Welsh, RHUCHIO is "To sift or sierce;" and RHUWCH is "A Ranging Sieve or bolter." Mr. Shaw, in his Galic and Irish Dictionary, under RIDDLE, gives us the words *Ruidal*, *Rillean*, in which latter word the second consonant D of the Radical RD is lost. In Lhuyd, under *Cribrum*, we have the Armoric RIDAR. In Persian, RAZ راز is "A Secret, a mystery;" and "A Maker of Mortar, a plaisterer of walls." In German, REUTER signifies "A Rudder, RIDDLE, cribble, winnow, fan, range;" and REUTERN, "To winnow, fan, sift, or range your corn, pass through a Rudder."

In Mr. Shaw's Galic Dictionary we have RIDUL, "A Sieve, a coarse sieve;" and in the succeeding column we have *Rillean*, "A Riddle, coarse sieve;" and *Rilleam*, "To sift with a Riddle." It is impossible to doubt, that these words belong to each other. I shall leave the Celtic Scholars to consider, whether REIL, "Clear, manifest," and "Lawful, Rightful," as Mr. Shaw explains it in two articles, does not belong to the metaphor in *Rilleam*, of Clearing away dirt. But REIL likewise signifies a *Star*; and what is *Clear*—Shining; and thus we see, how the name of a *Star* may belong to the Removing away of Dirt. I shall shew, that the explanatory word *Clear* belongs to *Clay*; and that it means 'To *Clay* off,' as it were; as we talk of *Mudding* out a pond. In the same opening of Mr. Shaw's Dictionary, where *Rillean* occurs, we have "*Reult*, *Reulag*, A Star;" "*Reultiasg*, A Fish with shining teeth;" and "*Reuladh*, A Declaration." From the other side of the page of Mr. Shaw's Dictionary we may gather full evidence respecting the truth of my hypothesis on the words RID
and

and READY.—We there find REIDHAM, “To *Prepare*, provide, “agree; REIDH, Plain, open; REIDHTEACH, A plain, level;” and in the preceding column we have REIDH, “A plain, Level;” and REIDH, “*Ready*, Prepared,” from which we unequivocally learn, that here the idea of READY is connected with the action of RIDDING or Clearing out a Surface. I find likewise adjacent to these words REIGHdam, “To Judge.”

Junius and Lye refer the old term READ, Consilium, to RID, Expedire, Extricare; *Arædan*, *Eruere*, Expedire, decernere, definire, judicare; so that READ signifies that, which is able to RID out or ROUT out any hidden or obscure matter. *Eruo* has itself a similar meaning, when it signifies “To search or find out; to “bring forth,” as R. Ainsworth explains it, “Aliquid indagare, “ex tenebris *Eruere*. Cic.” &c. Thus we see, that READ is the Faculty or Action, by which ‘Aliquod e-RUTUM est.’ Many of the terms denoting *Enquiry* and *Investigation* have been derived from the action of ROUTING or *Scratching* up the *Dirt*. We know, that ROUT in colloquial Language is thus applied: We know likewise, that *Scrutor* belongs to *Scruta*; and we talk of *Delving* into a subject—ROUTING into any matter, &c. I shall shew, that *Search* and *Scruta* belong to *Scratch*, and *in-Dago*, to *Dig*. To READ, Consilium, belong our Saxon names ROD-Ulph, Consilio adjuvans; *Ethel-RED*, Clarus in consilio; *Wiht-RED*, Agilis in Consilio, &c. The Etymologists justly refer READ, Consilium, to the Saxon *Ræth*, the German *Rath*, the Danish *Raad*, the Belgic *Raed*, the Swedish *Råd*, the Runic *Rad*, &c.; and READ, Legere, they refer to *Rædan*, (Sax.) *Reden*, Loqui, (Germ. and Belg.) &c. &c.

To READ is To *Speak*, REDen, Loqui; and it means nothing but To RID or ROUT up or out—*aRædan*, *Eruere*, verba *Eruere*, &c. The term READ appears with its original idea in our familiar phrase, “To READ Out,” i.e. To RID out, *Cast out*, or,

as

as we express by an appropriate term belonging to *Out*,—‘*To Utter*.’ The metaphor of *Bringing Forth* or *Out*, as applied to Speech, is perpetually visible; as *Effari, Eloqui, Edere, Emittere, Enunciare, Proloqui, Proferre, Pronunciare*; and the philosophers have distinguished Man from other animals by having that species of Reason, which *Brings Forth*, (*Λογος Προφορικος*,) or which *Utters*, or has the gift of *Utterance* or Speech, while other animals have only the *Λογος ενδιαιθετος*. It is curious to observe, how constant and faithful the dictates of the mind are in those impressions, which relate to Language. We perceive, that Man still recurs to the same vein of metaphor, whether in his more barbarous state he invents Language, or whether in his more polished condition he describes its operations. I shall shew, that *EREO*, (*Ερεω, Quæro, Interrogo, Dicam*,) in its double sense of *Enquiring* and *Speaking*, has precisely the same idea as *ERUO*, and that it belongs to *ORO, AIRO, ARRO*, (*Ορω, Excito, Αιρω, Sursum tollo, Αρω, Αρο*,) ‘*To Stir up the ERA*,’ (*Ερα, Terra*.) In *RÉO*, (*Ρεω, Loquor*,) the breathing before the Elementary consonant is lost; but in *RESIS, RETOR*, (*Ρησις, Ρητωρ*,) *RHETOR* and *RHETORIC*, &c., we again see the form *RS, RT*, &c. whether we consider the existence of the second consonant, as arising from the analogy of the Greek Language, or from the organical Elementary process, by which the forms ^R and RT are connected with each other. However that be, we must not consider, I imagine, *RETOR*, (*Ρητωρ*,) *REDE*, &c. to be directly connected with each other. I shall shew in another Volume, that the Latin *Dico*, and its parallels *Digo*, (Spanish,) &c. belong to *Dig* for the same reason; and hence we shall understand, that *Dico* and *Duco*, (*Ducere fossam*,) are only different forms of each other. In German, *REDE* refers to the strongest and most perfect effort of *Bringing forth* or *Out* words, when it denotes what the Latins and English express by the same metaphor, *Elocution* or *Eloquence*. I have shewn, how *RID* connects it in the sense with

with such terms, as *Libero, Livrer*, (Lat. Fr.) &c., To Clear a surface, as of Bark, &c.; and hence, by the same metaphor, we talk of a person who has a good *Delivery*, who *Delivers* himself well, or, as it might have been, according to the radical idea, who *Rids* himself well. Such, I imagine, to be the precise notion, by which *REDE*, &c. is connected with terms, conveying the sense of *RID*. The German Scholars will now understand, why *Redlich* signifies "Honest, ingenuous, *Frank, Free, Open*," &c., as my Lexicographer explains it; where we directly come to the idea of what is *Ridded* out—*Cleared* off, &c. &c. The adjacent word to this term in my German Dictionary is *REEDE*, A ROAD for a Ship; where the idea of the ROAD brings us directly to the Spot, supposed in these discussions.

That my hypothesis is well founded respecting the origin of the English *RID*, &c., and its connexion with terms denoting *Order—Preparation*, as *READY*, &c. &c., will be unequivocal, from considering the senses of the Scotch words, conveying these ideas, as they are explained by Dr. Jamieson in separate articles.—"To *RED*, To loose, to disentangle, to unravel.—Fools ravel, and "wise men *REDD*;" where we see, how it passes into its metaphorical sense of *Order*, &c. from the idea of Embarrassment—Confusion, &c. "To *RED*, *REDD*, *REDE*, *RID*, To clear, to make "Way, To put in Order.—"To *RED* thare renk, and rowmes thaym "the way." Doug. i. e. To clear their course; or, as we still "say, To *RED* the way—To *RED* or *RED up* a House, to put it in "Order, to remove any thing out of the way, which might be "a blemish or incumbrance."—"To *RED* up also signifies to put "one's person in order, to dress." This agrees with the sense of the Italian *Arredare*, "To equip, adorn," &c. Again, "*RED*, "*REDD*, 1. Clearance, removal of obstructions. — 2. Order.—"3. Rubbish.—V. *Out-REDD*."—"RED, *REDD*, 1. Put in order, "cleared.—2. Often put in the same sense as *READY*.—3. Distinct;

“as opposed to confusion, either in composition or delivery of
 “a discourse. One who delivers an accurate and distinct dis-
 “course, is said to be *RED of his tale.*” This, we see, brings
 us to the sense of *REDE*, Talk; and let us mark the word *Delivery*,
 which is taken from the same metaphor of being *Freed* from an
 incumbrance.

I shall shew, that *Livrer* and *Liber*, relating to Freedom or
Liberty, belong to the *Liber*, the Bark—*Liberare*, quasi *Corticem*
detrahere, as some have understood; but they have not seen,
 that *Liber* belongs to *Limus*, the Dirt. Hence it is, that *Liberare*
 means in the Latin of the Middle age, ‘To equip, furnish, or to *RID*
 ‘out or Furnish a person with necessaries for his maintenance, as
 ‘cloaths,’ &c.; and hence *Livery*, the dress of Servants, is derived.
Menage says, that *Livrée* signified in old Language, “ce qu’on
 “bailloit à quelqu’un pour son entretien et pour sa dépense.”
 All admit, that *Livery* means what was *Delivered* out, which
 brings us to the same point. *Livery-Stables* are places in which
 horses are *Furnished* with necessaries. In old English, *Delievretie*
 means *Activity*, or *READiness* of motion, from the same idea of
 a *Free*—unincumbered state. (*Rowley’s Poems, Tournament*, v. 44.)
 Thus we see, how the same metaphor leads to terms of the same
 meaning. This sense of *RID*, *RED*, &c. To dress, furnish, equip,
 &c. brings us to *ARRAY*, *RIG*, (To *RIG out*, the *RIGging* of
 a Ship,) *Raiment*, &c.; and I have before shewn, that *WRIGAN*,
 Saxon, “To *RIG*, Tegere,” &c. belongs to the same fundamental
 idea of ‘To Cast, throw, draw, turn up, out, away, aside, over, about,
 ‘as the *Dirt* of the *EARTH*,’ &c., whatever may be the precise
 notion, which we should select as directly connected with this
 peculiar word. When ideas are so intangled with each other, it
 is in vain for us to separate and distinguish. Again in Scotch,
 as Dr. Jamieson tells us, *RED* means “To disencumber, the
 “same with English *RID*.—To save, to rescue from destruc-
 “tion;”

"tion;" and REDS=*Man*, "One who clears away *Rubbish*, "a term particularly applied to those, who are thus employed "in coal-pits." Here we are brought to the very idea and action, which I suppose in my hypothesis. Dr. Jamieson produces adjacent to these words, "RED, To overpower, master, "subdue;" RED, "Afraid;" REDDOUR, "Fear, Dread;" RED, "apparently Fierce, Furious," &c.; where we have the sense of RIDDING or ROUTING, under the notion of *Destruction*, and not of *Preservation*. In Scotch, as in other Dialects of the Teutonic, REDE, &c. relates to the *Voice—Discourse—Counsel—Judgement*, &c., "To RED, To Counsel;" "Tò REDE, To discourse, speak at "large," &c.: "REDE, To Judge, to determine one's fate," &c. &c. The next word to this in Dr. Jamieson's Dictionary is RED, REDE, READ, "To explain, to unfold; especially "used with respect to an ænigmatical saying. RED *my RIDDLE* "is a phrase, which occurs in old S. Songs. In an English copy of *Lord Thomas*, we find "Come RIDDLE my RIDDLE, dear "Mother, he said." I shall not attempt to produce the various forms, under which terms containing this train of ideas, occur in old English and the Teutonic Dialects; as the Reader will from hence understand the turn of meaning annexed to them, as RECKON, RECK, RECKless, READ-leas, (Sax.) Consilii expers, &c.

Dr. Jamieson, under REDDOUR, observes, that Ruddiman has mistaken its sense, who explains it by "Violence, vehemency, "stubbornness;" and his reason is, that Virgil has adopted the word *Metus*, in the passage translated by G. Douglas. I imagine however, that Ruddiman is right in his explanation; and that G. Douglas does not mean to translate the word, but to give the general sense of the passage. Skinner in one of his Vocabularies explains "REDDOUR, *But truly no force of thy REDDOUR, Vires* "tuas et *Vehementiam* parvi æstimo;" and he refers it to the French *Redeur* for ROIDEUR, Vehementia, from ROIDE, Violentus,

tus, &c. It appears to be used with this sense in the Poems attributed to Rowley. 'Never,' says Ælla to Bertha on the day of his marriage,

"Dydd I fele joie wyth syke REDDOUR as nowe." (v. 30.)

The idea of *Fear*, however, naturally belongs to this race of words, denoting actions of *Violence*, as an effect of a cause; and Dr. Jamieson accordingly explains REEDE, REDE, by "To fear, "to apprehend;" and RAD, "Afraid;" RADDOUR, and RADness, "Fear, Timidity." In the same column, where these words are, we have "RADDOWRE, Rigour, severity. Chaucer. REDDOUR, Violence;" where, in the explanatory term *Violence*, we see the sense of the word, as in Rowley. The succeeding term to REED, To fear, in Dr. Jamieson, is REED, the conjunction, "Lest," which, as he says, "is most probably the imperat. of the v. REED." In English we use 'For fear' in the same manner as the conjunction *Lest*; as 'Remind me, *For fear* I should forget, i. e. 'Lest I should forget.' Why Dr. Jamieson should fix on the *Imperative* mood, to the disparagement of all other moods, as the source of a Conjunction, it is not easy to conceive. Such terms are formed from impressions of the general sense, conveyed by the word, without any predilection in the mind of the inventor for a particular mood, to which it should be referred.

In Scotch, REDE is "the name of some Being apparently of "the Fairy kind," says Dr. Jamieson; where I must leave the Scotch Mythologists to decide, from the qualities of the being, to which of the various turns of meaning annexed to our Element, as RED, &c. the name should be referred, whether the REDE should be regarded as the *Sprightly*—the *Wise*—the *Preserving* or the *Destroying* Being. Dr. Jamieson refers the word to the Islandic RAD, "a general name given to the Genii, supposed to preside "over certain places, as *Skogs-RAD*, the Genius of the wood; "*Bergs-RAD*, of the mountain, from *Rada*, Imperare." The
RADA,

RADA, Imperare, might bear the same idea as RED, To overpower, master, &c.; yet there is a class of words signifying To Rule; as REX, REGIS, &c., which are attached to another notion, as I have already shewn. In Scotch, another name for a Spirit is WRACHIS, WRAITH, &c., which Dr. Jamieson explains by "Properly, an apparition in the exact likeness of a person, supposed by the vulgar to be seen before or soon after death." If this word simply means *Form*, it must belong to *Rethos*, (*Ρεθος*), *Rhode*, &c., before explained, or it may be referred to REDE, RAD, &c. &c. and its parallels. The term is sometimes used, "but improperly, to denote a spirit supposed to preside over the Waters;" and hence the designation *Water-WRAIGHT*, says Dr. Jamieson. It is not easy to conceive, how a term familiarly used for any thing can be said to be used *improperly*. In the Poems attributed to Rowley we have "Waterre-Wytches, crownede wythe *Reytes*;" where Chatterton explains REYTES by "Water-flags," and Dr. Milles by "*Wreaths* of aquatic plants." It is true, that *Reeds* would not be an improper covering for the head of these Water Spirits; yet I suspect, that there is some mistake, and that *Withē=Reytes* has been a corruption for WRAITHS. The names of Spirits are commonly taken from their Destructive qualities, and such probably is the origin of WRACHIS, WRAIGHT, &c. In the same opening of Dr. Jamieson's Dictionary we have terms belonging to the same race of words, denoting *Violence—Destruction—ROUTING*, &c. &c., as WRACK, WRAK, &c., or REKE, "whatever is thrown out of the sea, as *broken* pieces of wood, sea-weed," &c., which belongs to our word WRECK, signifying to RAKE—ROUT up or about, so as to *Break* to pieces.—"WRAIK, WRAK, "Revenge, Vengeance. — Anger, *Wrath*, — Destruction," which belongs to our word WREEK Vengeance; — WRATH, &c. &c. The consideration of these terms will perhaps decide the Scotch Etymologist on the peculiar idea annexed to WRAITH, which

Ruddi-

Ruddiman has understood, when he refers it to the A. S. *Wrath-an*, Infestare.

There is another word in the same opening of Dr. Jamieson's Dictionary, WRAITH, which some conceive to mean *Waste*; but our Lexicographer imagines, that it may signify "Provision, Food." This sense is certainly annexed to the race of words now before us, though the notion appears very remote from the train of ideas, which I am now unfolding. Nothing however is more easy and natural. In German, *Vor-RATH* means "A Store, stock, Provision," &c., which belongs to RATH, Counsel, Thought, &c., and means *Fore-Counselled* or *Thought of*, just as *Provision* means *Fore-Seen*. The term *GeRATH* likewise means "Goods, stuff, tackling, moveables;" and *Ge-RATHen*, "To succeed, prosper, strive." We see here how we are again brought to the more general idea belonging to this race of words, signifying to *Prepare*, &c. In Scotch we have terms under the same form, bearing a similar meaning. Dr. Jamieson justly explains *Graith* by "Furniture, apparatus of whatever kind or work, for travelling," &c.; and in another sense, as he observes, "it is used apparently as equivalent to substance, riches." Thus, then, "The corn and WRAITH of labouring men," in the quotation produced by our author, may mean "the Corn and all their Apparatus, &c. of property belonging to them." Dr. Jamieson has justly referred *Graith* to the German *Ge-RATH*, &c., yet I am not quite certain, that he understands the connexion of that word with the two preceding terms in his Dictionary, GRAITH, "READY, Prompt—Straight, *Direct*, &c., and GRAITH, To Make READY, to Prepare, to Dress, to put on military accoutrements;" yet he justly refers these terms to *Ge-RAEDian*, (Sax.) *Reda*, (Su. G.) *Expedire*; *ge-RAD*, (Sax.) *Paratus*, &c. &c. The Scotch GRAITH, in the sense of *Direct*, straight, agrees precisely with the sense of the German *Ge-RAD*, "*Right*, even, *Di-Rect*;" and
let

let us mark, how RAD agrees with the explanatory terms R^{AD}HT, di-RECT. We unequivocally see from hence, that the radical form in g-RAITH is RAITH, and that the G has been derived from the particle Ge: if this had not been so, we should have imagined that *Graith* belongs to *Geer*, and that the Radical form was GR. In the Poems attributed to Rowley, GRATCH is used for *Dress* or *Apparel*; and it seems particularly applied to military *Accoutrements*, as in the explanation of Dr. Jamieson, "Yn *Warriour's* GRATCH and gear," (*Metamorph.* v. 68, and again v. 80.) I have before observed, that RIG, 'To RIG out,' is to be referred to this race of words. Skinner has seen, that RIG has some relation to *Rihtan* and *Riht*, *Rectus*, and *Right*; and Dr. Jamieson, under a term of similar meaning in Scotch, 'To REIK out or 'forth,' has observed, that it belongs to the German *Richten*, *Ordinare*.

The race of words, which I have unfolded, REDE, RATH, &c. &c., signifying *Counsel—Judgement*, &c. &c., will direct us to the origin of the Greek RADA-*Manth-us*, which I conceive to be a Teutonic combination, and to signify the REDE=*Man*, the man, who REDES, RIDs—Sifts out Judicial matters, or any one engaged in an employment relating to such affairs, as *Advocate*, *Judge*, Officer of a Court, &c. &c. In the various Dialects of the Teutonic, REDE, RATH, &c. relates peculiarly to *Judicial* transactions, as in German, RATH, RICHTER, &c. &c.—"Der RATH einer Stadt, "The Senator of a Town—Einer Hof RATH, An Aulic Counsellor—RATHs=*Herr*, A Senator, &c. &c. RICHTER in German is a *Judge*; and the verb *Richten*, as we have seen, means "To fit, adjust, adapt, or accommodate yourself to, dress, frame, "di-RECT," &c., as my Lexicographer explains it; and I have shewn, that such words as *Richten*, To di-RECT, RIGHT, &c. &c. cannot be separated from RID, 'To clear out—off—away, so 'as to make any surface or thing RIGHT—*Straight—Proper—Fit—*
Pre-

' *Prepared for any purpose,* ' &c. — Dr. Jamieson has produced the judicial sense of these words in REDE, "To Judge, to determine one's fate," which he has justly referred to the Saxon *Rædan*, Decernere, Statuere; *Ræde*, Lex, Decretum, &c. &c. &c. But in the Teutonic Dialects the very combination exists, which I suppose in RADA-MAN-*th*-us; as in the Scotch RADD=MAN, "A Counsellor, a term formerly used in the Orkney Islands," says Dr. Jamieson. The RADD=MAN is in fact the same combination as REDS-MAN, "One who clears away Rubbish," used metaphorically. Dr. Jamieson has likewise two articles, RAGMAN, RAGMENT, and RAGMAN'S *Row* or *Roll*, where we have terms relating to *Judicial* Proceedings, which signify, as I imagine, matters belonging to the RADD=MAN. Dr. Jamieson explains RAGMAN by "A long piece of writing, sometimes used to denote "a *Legal* instrument, bond, or agreement.—An account, especially " one given in order to a *Judicial determination* ;" but in another sense we are brought to the *Person*, when our author observes, " It would appear, that the term RAGEMAN anciently signified " some office allied to that of a *Herald*, or rather of a *Recorder*."

I shall not attempt to produce the various derivations, which Dr. Jamieson has given of the words in these two articles, between which he sees no connexion. Dr. Jamieson is aware, that RAGEMAN is a term used in our English Law, which, as he tells us, according to Spelman, is " A statute concerning Justices, appointed by Edward I. and his council, to make a circuit through " England, and to hear and determine all complaints of injuries," &c. This Statute of RAGEMAN is, we see, the Statute relating to the appointment of *Justices*, or *Judges*.

There is another turn of meaning annexed to the word RAGMAN, where we are brought, I fear, too apparently to the idle and unmeaning Language of the Declamatory Pleader. It denotes, as Dr. Jamieson tells us, " A discourse resembling a
" rhapsody,

"rhapsody, a loose declamation, a collection full of variety." From the violent railing language sometimes used by the Pleader in matters of accusation, RAGEMAN has been applied by Pierce Plowman to the *Devil*; where we unequivocally see the *Person*. Dr. Jamieson has produced this application of the word, which he has referred to various terms attached to our Element, signifying to Accuse, as *Wregan*, (Sax.) *Rugen*, (Germ.) &c. &c., because the Devil is called "the accuser of the brethren." These terms, with the parallel English word ARRAIGN, belong to the general sense of the Element, and signify to Rout—Disturb—Plague, &c. The German *Rügen* is explained by my Lexicographer, "To Denounce, divulge, make or render known, Er wollte "sie nicht RUGEN, he would not make her a public example (or put her to shame.) Eine vergessene sache wieder RUGEN, To Stir "the Mire, to RAISE the remembrance of a thing forgotten;" where we are at once brought to the idea of ROUTING up any thing; and our author, we see, has brought us to the original action in the phrase "*Stir the Mire*." Let us mark the explanatory word RAISE, which means nothing but to Rout or Stir up. From this sense of *Swelling*—Declamatory language, annexed to the RAGE=MAN, RADDMAN, &c. might perhaps have been taken the name in Romance, RODOMONTE, from which our word *Rodomontade* is more immediately derived. I produce however in another place a different origin for this word. The combination, which I have supposed, appears in various Languages, both in a bad and good sense. With the RAGEMAN, as applied to the Devil, we have a corresponding term in German RAZMAN, which is adopted by Schiller, as a name for one of the Banditti in his *Robbers*. The word in its bad sense may perhaps recur to its more original sense of the REDSMAN, the Scavenger. Our English name RAYMUND is, I imagine, this combination in a good sense; and our name RICHMOND is either a compound of the same kind, or

it means the *Rich=Man*. The Etymologists derive the former of these words from *Rein*, Purus, and *Mund*, Os or Pax, &c. &c.; and the latter from *Ric*, Dives, and *Mund*, Os or Pax, &c. &c. *Raymund* appears in Saxon under the form RAGIMUND; and it is from a Legate of this name, that the Scotch RAGMAN's *Roll* is supposed by some to be derived. In Skinner's Glossary we have *Sage-man*, as a term attached to our English Law, which belongs to the Saxon *Sage-Man*, Delator, from *Saga*, Dictum, which signifies the *Saying-Man*, or Talking-Man. Dr. Jamieson, under *Raddman*, has referred us to *Lagrateman*, which means *Law=Raddman*, or, as they put it, *Law=RIGHT-MAN*. We cannot separate the RIGHT=MAN from the RAD=MAN, the *Counsel-Man*. The diligent Etymologist will be enabled to discover various combinations of our Element RD, &c. and *Man*, which belong either to the original idea of the REDS*Man*, the Scavenger, or the metaphorical sense of the RADD*Man*, the Lawyer. Perhaps the name of that ingenious Glossarist, RUDDI*Man*, is a combination of this kind. In England we have the name of *Muddy-Man*, which has probably the same turn of meaning as the REDS*Man*. I shall not pursue to a greater length my discussion on the terms belonging to our Element, which relate to the train of ideas unfolded in this article; as the observations already made will fully, I trust, impress the Reader with every thing which is necessary to be known for the elucidation of this matter*.

* As there are some curious combinations, altogether unknown, of the Element LC, LG, &c., denoting the *Judicial Personage*; I cannot forbear introducing, under the form of a Note, a few observations on this point. The preceding term in Dr. Jamieson's Dictionary to *Lag-Ract-Man* is *Lag-Man*, the simpler form, which means the *Law-Man*, or *Lawyer-Man*. Dr. Jamieson explains it by "The President in the supreme court formerly held in the Orkney Islands." From the *Lag=Man*, the Judge, or *Law-Man*, who decides the Fate of a criminal, we pass directly to the office of the Executioner, another

another Judicial character, or *Law-Man*, who inflicts it; and hence we have *Lock=Man*, *Lok=Man*, &c. a Scotch term for "The Public Executioner." Dr. Jamieson derives *Lok=Man* from the German *Locken*, To Lock up, or Imprison; but as if he were inclined, without knowing it, to the origin which I have supposed, he refers us to the term *Dempster*, a Judge; and under this article we learn, that the office of Executioner and Judge were sometimes united in the same person. We here find the form of a petition, in which a person having been appointed "Executioner and *Lock=Man*," prays to be appointed *Dempster*, or, as it might have been, from the meaning of the terms, *Lag=Man*. To this combination of the *LAG=MEN*, as denoting persons dispensing and enforcing the Laws of a Country, we have the Tuscan term of Dignity, *LUCU=MONES*. Servius observes on this word, "Tuscia duodecim *LUCUMONES* habuit, id est, *Reges*;" and Bochart adds to this observation, "*Alii Prefectus et Δυναστας et Ηγέμονας* explicant, id est, "*Punice Suffetes*." (*Geograph. Sac.* p. 584.) In Dr. Jamieson, the *LAG=MAN* is called the "*President*," or *Prefectus*. The *Suffetes*, with whom Bochart compares the *LUCUMONES*, are described by him as *Judices*, and compared to the Hebrew *Judges*, who governed Israel, under the same name, *Sophetim*.

We all know, that the name for Princely Power is perpetually connected with that of the *Judge*, or the Dispensers of Laws and of Justice; and hence we have such terms as *Δικαστωλος*, *Θιμιστωλος*.

Δικαστωλοι, οτι θιμισται;

Προς Διός κινείται. (Il. A. γ. 238, &c.)

The remark, which the Commentators on Homer produce from Dionysius of Halicarnassus on the above passage, is peculiarly adapted to illustrate this train of ideas, who tells us, that Greece was anciently governed by *Kings*; not ruling as in barbarous nations, with despotic power, but according to the Laws and Customs of the Country; and that he was considered as the best King, who administered Justice best, or who was the most impartial, and most conversant with the Laws; and that from hence, Homer has applied to *Kings*, a term, which denotes 'Persons who are conversant in matters of Justice—'*Justices—Judges*'—or, if I may so express it, *Lawyers* or *LAG=MEN*. Κατ' αρχάς μὲν γὰρ πᾶσα πόλις Ἑλλὰς βασιλευίτο· πλὴν οὐχ, ὡς τὰ βαρβάρων ἔθνη, δισποτικῶς· ἀλλὰ κατὰ νόμους τε καὶ ἐθιμῶν πατρίους. Καὶ κρείστος ἢ βασιλεὺς, ὁ δίκαιοτατος καὶ νομιμώτατος· ὁ δὲ καὶ Ὁμηρὸς Δικαστῶλους τε, καὶ τοὺς ΒΑΣΙΛΕΙΣ, καὶ ΘΕΜΙΣΤΟΛΟΥΣ. I ought not to omit, that *RHADA=Manthus*, the *RADD=Man*, or Judge, is likewise a *King*, who was so celebrated for his impartial administration of Justice, that he was made Judge of the Dead. We shall not wonder, that *RADD=Man*, the Judge, has been derived from the term *RID*—relating, as I conceive, originally to the Clearing away of *Dirt*; when we observe, that these very terms *Δικαστωλος* and *Θιμιστωλος*, (*Δικαστωλος*, *Judex*, qui jus tractat;—*Rex*, *Θιμιστωλος*, Qui circa leges et reddenda jura versatur, *Judex*, ex Δικῆ, Jus et Θιμῆ, Lex, et Πάλλω, Verto, Verso, Versor, Aro,) are derived from a word, which is acknowledged to signify the *Turning up of the Ground by Ploughing*.

Festus gives us another sense of the word *LUCUMONES*, which he defines to be "Quidam homines ab *insaniam* dicti, quod loca ad quæ venissent, infesta redderent." I shall not attempt to give the various opinions on this word; yet I shall venture to propose one idea, which will perhaps decide on the question. The Reader has

has seen, that *Ragmah*, which I imagine to signify the Counsellor, &c., means in one sense "A discourse, resembling a Rhapsody, a loose Declamation," &c. Now I imagine, that *LUCUMONES* in its sense of *Wildness, Madness, &c.*, means the *Wild Rhapsodist* or *Declaimer*. If the Reader should be already inclined to this idea, his conviction perhaps will be secured, when he learns, that the term, according to the explanation of Scaliger, is actually connected with *Acuteness* in *Speaking* or uttering a *Rhapsody of verses*. The passage of Ausonius, in which the term occurs, contains difficulties, which I shall not attempt to adjust; yet we still directly see the combination of the *LUCUMONIS acumen*; and I shall read it as Scaliger does, for the sake of his interpretation.

"Scillite decies si cor purgaris aceto

"Anticipesque tuum Samii LUCUMONIS acumen."

Scaliger explains the spirit of the passage thus; "Non poteris eorum ænigmatum nodos solvere, etiamsi cor purges scillite aceto, quod antidoti vice sæpe anticipare soles; neque etiamsi, si te eo præmuniveris, quod est tibi acumen ad versus faciendos, qui es LUCUMO et insanus." This explanation is extremely curious; and we shall not wonder, that the name of the *Lawyer* should be connected with the Rhapsodist of *Verses*, when we remember, that the *Laws* were sometimes written in *Verse*; and hence it is, as many have supposed, that *Nepos*, *Lex*, *Cantilena*, &c. means at once a *Law* and a *Song*. I must observe, before I take my leave of this word, that the original name of *Tarquinius Priscus*, a Tuscan, who may be considered as laying the foundation of Roman Polity, was *LUCU=MON*, which denoted, as I imagine, the *LAG=MAN*, either as peculiar to his own office, or as a common name in his country. To the same combination we must refer our surnames *LUCK=MAN*, *LOCK=MAN*, with their parallel terms in the Teutonic Dialects. The Fables of *Væushu Sarma*, published by Mr. Wilkins under the name of *Hætopudes*, have been called likewise the *Fables of Pilpay* or *Bidpay*, and *Lech-Man*. Though I have not the means of tracing out the history of these names, yet I shall venture to conjecture, that *LOCK=MAN* denotes the *LAG=MAN*, the Counsellor, &c., and that this appellation was obtained from some Teutonic Dialect, through which the work passed in the process of its numerous translations into various Languages. Whether *Sarma* in the name *Væushu Sarma* means a Judge or Counsellor, I know not; yet I cannot but observe, that in Sanscrit *Dharma* is the Goddess of Justice. The term *Dharma* belongs to the Greek *Themis*, (Θέμις,) the English *Deem*, To Judge, think,—the Scotch *Deem-ster*, and a great race of parallel words in various Languages.

RC, RD, &c.

Terms relating to the idea of
Scratches — Marks — Lines —
Traces — Tracks — Courses, &c.
 connected with the action of
 RAKING up or over the sur-
 face of the Ground, so as to
 form RASURES, RUTS, &c.

RADO, RASI, RASER, RASE,
e-RASE, RASIREN, RAYEREN,
 &c. &c. &c. (Lat. Fr. Eng.
 Germ. Belg.)

RUT. (Eng.)

REIGE. (Germ.) A line, Furrow,
 &c.

RADIUS, RAY, &c. &c. (Latin,
 Fr. &c.)

RAYON. (Fr.) A Furrow in a
 field, a Ray.

RADIO, &c. (Latin,) To shine
 or be

RADIANT. (Eng.) &c. &c.

REKSH. (Pers.) A Ray.

ROSHEN, ROXANA. (Pers. Gr.
 &c.) The Radiant Beauty.

ROD—RUDIS—ROOD, &c. (Eng.
 Lat. and Eng.) The Line—
 or Long Stick;—A certain
 Length or measure of Land.

ROAD—ROUTE, &c. (English,
 Fr. &c.)

RIDE, &c. (Eng. &c.) To pass
 on the Road.

RACE. (Eng.) A Course.

RACK. (Old Eng.) The Course
 of the Clouds in motion.

RCH. (Heb.) Air in Motion.

RKB. (Heb.) To Ride.

RKM. (Ar.) To Ride.

RESUM. (Ar.) Travelling, —
 Leaving Traces on the
 Ground.

RZM. (Heb.) Ploughing.

&c. &c. &c.

I SHALL consider in this article those terms, which relate more
 especially to the sense of *Scratches — Marks — Lines — Traces —*
Tracks, &c., connected with the notion of RAKING up or over—
Scratching up or over the surface of the Ground, so as to form
Rasures, Ruts, &c. &c., without the idea of Violence and Com-
 motion,

motion, annexed to that action. The terms, which express *Violence* and *Commotion* have been fully explained in the former parts of my Work; and when therefore, it is necessary for me to examine words, in which the idea of *Violence* is connected with the simple action, I shall enlarge only on that portion of the sense, which relates to the subject of the present article. The difficulty of arrangement still occurs to us; and I shall be obliged to produce many words, which I have before exhibited. The first term which presents itself is the explanatory word above adopted, *RASURE*, belonging, as we know, to *RADO RASI*, and to a great race of words, to be found in various Languages, which I have before frequently produced, *RASE*, *ERASE*, *RAZOR*, &c. (Engl.) *Raser*, *Rasoir*, *Rayer*, (Fr.) *Rasare*, (Ital.) *Rasiren*, *Rayeren*, (Germ.) &c. &c. Though in some senses of these words we see the idea of the most violent action, *To RAZE out*, &c., as in *Root up*, &c., *Rout*, &c.; yet in others we see simply the notion of *Scratch—Mark—Line* or *RASURE*. R. Ainsworth, as we have seen, explains *RADO* by “*To Shave.—To Scrape, Scratch up.—To Rub against; To Grate.*” In *RADIUS* we see the idea of the *Scratch—Line—Streak*; and unequivocal as the relation of *RADIUS* and *RADO* appears, yet some have not acknowledged this relation, and even those, who have suggested it, do not seem to understand the nature of the general affinity between these words. Some derive *RADIUS* from *Rabdos*, (*Paλδος*, *Virga*); and others, who refer it to *RADO*, consider only its particular sense of “*A strike or stricklace, which they use in measuring corn,*” as being the instrument, “*quo mensuræ Raduntur.*” The original sense of *RADIUS* is that of “*a Scratch—Streak—Stroke, or Line;*” and hence it means “*A Beam of the Sun—A RAY—the RADIUS of a Circle—the Spoke of a wheel—a Rod or Staff,*” an object of a *Line*-like kind, if I may so say. Let us mark the terms *Strike* and *Strick-*
lace,

lace, which belong to *Streak* and *Stroke* for the same reason. I shall shew, that *Streak*, *Stroke*, *Strike*, &c. belong to the Element *STRK*, *SRK*, *TRK*, &c., as denoting *Tracks*, *Traces*, *Trickings*, *Scratches* upon the *Dirt*. In German, *REIGE* signifies "Linea, "*Sulcus linearum*," &c., as Wachter explains it; where in *Sulcus* we have the original idea.

We perceive, that in some of the parallel words to *RADIUS*, the second consonant of the Radical is lost, as in *Ray*, *Rayon*, (Fr.) *Rayo*, (Span.) though the record of it is preserved in the *Y*; in others it is retained, as in the French *RAIS*, the Italian *Raggio*, &c. From the *Ray* or *RADIUS* of Light, comes, as we know, *RADIO*, To be *RADIANT*; and thus we see, how a term for an idea so remote, as it should seem, from *Scratches* upon the Ground, is derived from that source. A *Raie* of Gold, "*Bracteola metalli fulgentis ac subitâ luce hominum oculos Irradiantis*," belongs to *RADIUS*, *Rayon*, &c., as the Etymologists agree. The original idea annexed to *RADIUS* is accurately expressed by the French *RAIE*, which I shall interpret in the words of my Lexicographer M. Deletanville; though I shall begin with what he has placed as his last sense, and shall thus proceed in the contrary order, "A Furrow. A Streak. A Stripe. A Dash upon writing. A Line." His first sense of this word is a Thorn-back, which is so called from the ROUGH — *Furrows* upon its back. Under the form *RAIE* in English we have the name of a plant called Cockleweed, which in German is *RADEN*. This term *RADEN* is adjacent in my German Vocabulary to *RADIREN*, "To RAZE, ERASE, Scrape or Scratch out." These words, we see, unequivocally belong to each other; and probably the *RADEN* is the noxious weed, which ought to be RAZED or Torn up. Lye refers these terms for the Weed to *Rader*, Citatus, or *Pader*, Facilis, "nihil enim facilius, festinantiusque succrescit." Lye records likewise the Belgic *Harick*, *Hederick*, which belongs to the form of the

the Element ^RK with the breathing before the ^R. We now see from what source the name *Hederic*, known to our School-boys, as the writer of a Greek Vocabulary, is derived. The French *RAYon*, belonging to *RADIUS*, "A RAY or Beam," is brought to its original sense when it denotes "A Furrow in a ploughed field," as my Lexicographer explains it.

In Shakspeare, RAZED or RACED means RADIATED or *Streaked*. "Would not this, Sir, and a forest of feathers, (if the rest of my fortunes turn Turk with me,) with two provincial roses on my RAZED shoes, get me a fellowship in a cry of players, Sir?" (*Hamlet*.) A RAZE or RACE of Ginger, seems to have meant originally a ROOT, as the Commentators on Shakspeare understand. (*First Part of Henry IV. A. II. S. 1.*) The relation of *RADIX* to *RADO*, brings us to the Spot, from which they are both derived, as I have before observed. In the Dialect of the North, RAITCH is "A snip of white in a horse's face," as Mr. Grose explains it; and RATCHED means Spotted. These terms signify *Streaks—Lines*. The preceding term to *Ratched*, in Mr. Grose's Glossary, is RATCH, "To Tear in pieces;" and in the same page I find RAUK, "To Scratch. A RAUK with a pin; a Scratch or RAKE with a pen,"—"RAKE, A RUT, Crack, or Crevice;" and "To RAKE a Fire;" "RATTEN, A RAT," which means the *Scratcher*. I find likewise RASH, Corn, which Mr. Grose explains by "Corn so dry in the straw, that it falls out with handling." RASH belongs to RATCH, "To tear to pieces;" To separate into parts and pieces; and RASH Corn means Corn, which is *Broken* to pieces, or *Separated* from the stalk, in Handling—*Crumbly* Corn, as we might express it, or Corn easily *Crumbled* to pieces; where the term *Crumble* relates to Dirt in its Broken state.

In Persian, REKHSH رخش signifies "Lighting. A RAY or reflection of Light—A Face marked with moles." In the succeeding column of Mr. Richardson's Dictionary we have REKHNE

رخنه

رخنه A fracture, a notch (in a sword, knife, &c.); رخنه دار REKHNE Dar, "Broken, notched, cracked, dissolved, pierced;" where we have the *n*, an organical addition to the *K*; as in REGNUO, (Ρηγνυω, Frango.) Mr. Richardson in his English Dictionary, under "Score, (Line drawn,)" gives us, as the corresponding Persian word, REKHNE. Thus we see, how RADIUS and REGNUO, (Ρηγνυω, Frango,) belong to the same train of ideas. The succeeding words to رخش Reksh, are رخشا REKSHA, رخشان REKSHAN, Shining, Flashing; and the preceding terms are رخسار RUKHSARÉ, "The air, mien, cheek, face;" رخسار RUKHSAR, "The Cheek, especially large and round.—The Face." We here plainly see, that the name for the *Face* or *Cheek* has been derived from the idea of what is RADIANT or BRILLIANT. In the same column of Mr. Richardson's Dictionary we have رخ REKH, "A Groan.—A Disease, distress.—The sound of a musical instrument.—RUKH, A Cheek;" افاز رخ Afraz, Rukh, "The protuberant part of the Cheek. Rukh, The Rook or Tower at chess.—A Hero." Here we have the *Cheek*, as belonging to the idea conveyed by RADIANT, RADIUS; and the Noise and Annoyance, as belonging to that conveyed by RADO, which relates to the action of *Scratching* or *Grating* upon a Surface. In the sense of the Rook or Tower, and the Tall Hero, we have the RAISED-up, RIDGE-like object. The Persian Scholars will now understand, that the name for *Day*, روز Ruz, and روشن RUSHEN, "Light, splendid, luminous, bright," &c.; روشنا RUSHENA, "Light, splendor," belong to REKSHAN, RADIANT, &c.; REKSH, the RAY. Mr. Richardson has justly observed, that ROSHEN or ROSHENA, was "the name of one of the queens of Alexander the Great, called by the Greeks, ROXANA." Thus we see, what I imagine we little supposed, that Roxana belongs to RADIUS, under the idea of the RADIANT Beauty. Again in Persian. روي Ruy, which is quasi RUJ, means at once "A jour-

“ney, a progress;” and “The Face, air, mien,” &c.; where we see the two senses of the ROAD, &c. marked out, RADendo terram, and the RADIant object. In the following curious passage some of the words, which I have above produced, are assembled, and are introduced, as if they were attached to each other, according to my hypothesis. I must beseech the Reader to believe, that my quotation is in existence, and is faithful.

بیاض روی تو روشنتر از رخ روز

Byaz Ruy tu Rushter az Rekh Ruz, “The Brightness of thy “face is more splendid than the cheek of Day.” (*Jones’ Persian Gram.* p. 27.) Here RUY, RUSHnter, REKH and Ruz denote the *Face—More Splendid—Cheek and Day*.

ROAD directly brings us to the Spot, supposed in my hypothesis; and it denotes the *Track—Line—Course, Path, &c.*, which is made by the action of RAKING up—ROUTING up or *Scratching* up any surface; as the *Ground, &c.* I think, that we may perceive in the word ROAD this peculiar idea. In ROUT, Iter, via, we have this sense more strongly exhibited. Hence “La ROUTE “d’un Vaisseau” is the *Track or Course* of a Ship. ROUT is the intermediate term, by which ROAD and RUT are connected. ROAD and RUT differ in nothing from each other but in this point, that ROAD relates rather to the *Path or Track* formed by the ROUTING up of the Ground by the Feet in travelling. Skinner derives RODE, Via equestris, from RIDE. To RIDE, as we perceive, is to pass or Travel on the ROAD. The Etymologists produce the parallel terms to RIDE; as *Ridan, Rad*, (Sax.) *Ryda*, (Isl.) *Ride*, (Dan.) *Reiten, Reisen*, (Germ.) *Rüden, Ritter, Reuter*, (Belg.) &c. &c. The Etymologists justly remind us of the Latin RHEDA, which belongs to this race of words. Junius has two articles for *Rode*, in one of which we find, “RODE into the “*Enemies’ Countrie*. Incursio in agrum hostilem;” which he refers to *Roder*, (Fr.) *Roden, Rotteyen*, (Belgic,) *Concursare*; the Greek

Greek *Rothein*, *Ροθειν*, which Hesychius explains by *Ορμαιν, τρεχειν*, and the Welsh *Rhodio*, *Ambulare*. The phrase *RODE into the enemies' countrie*, *Incursio*, is the making of an *In-ROAD*, as we express it; where we see the idea of *Violence*, annexed to this race of words. In another article he has '*RODE* for ships,' which Skinner likewise places separately, and which they refer to the Belgic *Reede*, *Ree*, the French *Rade*, and the Danish *Rei*, &c. In Persian, *راى* or *روى* *Rauh*, *Ruh*, means "A Way, a ROAD, "a path;" *راى آب* *RAUH Ab* is "An aqueduct, a canal, conduit;" where we are brought to the idea of the *Rut* or *Hollow*. In these words the second consonant of the Radical is lost. In the Dialects of the Celtic I find in Lhuyd, among the terms for *Via*, the Armoric *Rut*, the Irish *Rod*, *Ruis*. In Mr. Shaw's Galic and Irish Dictionary I find *RAD* or *ROD*, "A Way, ROAD;" and *RUIS*, "A Way, ROAD." The succeeding word to *ROD* is *Roc*, "A Plain, a field;" and in the same column I find *Rodadh*, "Lancing, Scarifying," which brings us to the idea of Cutting Furrows, *RUTS*, &c. Mr. Shaw explains *RAITH* by "He went." In Welsh, *RHEIDR* is a Knight, corresponding with *Ritter*, (Germ.) and *Rider*, says Mr. Richards. *RHODIO* is to Walk, which the Lexicographers in that Language have compared with the Hebrew *רדף Radaph*, To follow, to pursue. This Hebrew word means, as Mr. Parkhurst explains it, in one sense, to "Follow, pursue, Chase; "as an enemy does;" which belongs to the terms of annoyance.

The succeeding word to *RADE*, in the French Dictionaries, is *RADEAU*, "A Raft, a float made of Timber," which the Etymologists have justly referred to the Latin *RATIS*; and we shall now understand, that both these words signify the object, which makes *ROUTES*, *RUTS*, *Tracks* or *Furrows* upon the Water. The idea of Sailing is perpetually, we know, connected with that of making *Furrows* on the Ground, as *To Plough the ocean*, *Arare Æquor—Sulcare Mare*, &c. Some of the Latin Etymologists have conjectured,

jectured, that *RATIS* has been so called; "quod *RADAT* Aquam," which has the same meaning. The succeeding terms in the Dictionary of Menage to *Radeau* are *Radier*, *Radiwagon*, *Radoter*. In old French the expression "Un beau *Radier* de feu" occurs, which Le Duchat explains by "Un feu clair;" and he derives *Radier* from *Radius*. *Radiwagon* in old French signifies a sort of Carriage, which they have referred to *Wagen*, (Germ.) corresponding with our word *Waggon*, and *RAD*, (Germ.) *Une Roue*. The *RAD* in this word—the Latin *RHEDA*, the Greek *REDE*, (Ρῆδν,) &c. the German *RAD*, a Wheel; the Latin *ROTA*, the French *Roue*; where the second letter of the Radical is lost, all denote the object, quod *RADIT* Terram, &c. *Radoter*, "To talk madly "or idly," may belong to the race of words attached to our Element, denoting *Agitation—Commotion—Confusion*, To *Rout* about, &c.; but whatever be its origin, it is certainly not derived from *Herodate* or *Herodotus*, as some imagine. It may however belong to the English *Dote*, as others suppose. What is now expressed by *Radoteur* was formerly written *Redoubté*; from whence we might conjecture, that it belongs to the word succeeding *Radoter* in the Dictionary of Menage, *Radouber*, which signifies 'To Repair a Ship.' *Redouber* is used for *Etouper*; and to that word it is supposed to belong. If this be the case, the *Redoubté* will be the *Etoupe*, the old man, whose faculties are *Stuffed* up—Clogged, &c. With this idea the passages quoted by Le Duchat perfectly accord, "*Veillars REDOUBTEZ et Pesans*," and "*REDOUTÉ et Hébéte en vieillesse*." While I am examining these French words *RADE*, &c. I cast my eyes on the terms belonging to *Radius*, *Ray*, *RADO*, &c. &c., as *RADieux*, *RADIant*, *Raire*, To Shave; as likewise on *RAIS*, the Spoke of a Wheel; *RAIZ* or *REZ*, *RAIZ Pied*, *Terre*, "Even or Level with the "Ground;" where we are directly brought to the Spot supposed in my hypothesis.

RACE,

RACE, CURSUS, again brings us at once to the spot, supposed in my hypothesis; and we unequivocally see the idea of the *Course*—ROUTE—ROAD, &c. The Etymologists derive it from *Rannen*, *Rennen*, (Belg.) “q. d. *Rance*, *Rence*, eliso propter Euphoniā *n*.” *Run*, *Rennen*, &c. belong to our Element RK, RnK, where the *n* was originally only an organical addition to the K. RACE, Genus, Stirps, with its parallel terms, *Race*, (Fr.) *Razza*, (Ital.) *Raza*, the Etymologists have considered as directly belonging to *Radix*, which appears on the first view to be an indubitable conjecture; yet I must observe, that these words seem rather to be connected with the metaphorical application of the sense conveyed by RADO, than of that conveyed by *Radix*. They seem to have the same metaphor as *Line*, ‘Sprung from the same *Line*,—The *Line* of ‘Descendants,’ as denoting a ‘Continued—Regular *Course* of Descendants, succeeding each other.’ Thus, then, RACE, signifying *Motion* and a *Family*, will exhibit the same idea of a *Course*. In Spanish, RAZA means “*Race*, generation, branch of a family.—“Quality of Cloth and other things.—*Ray*, a beam of light;” where we perceive, that the same word denotes at once a RACE or Family, and a RAY, RADIUS, or *Line*.

From the idea of a Certain RACE or Family, we have the sense of *Kind*, *Sort*; hence we have RACE, RACY, as applied to the *Soil*, to Wines, &c. when they retain the original flavour peculiar to their *Sort* or *Kind*, &c. Junius has adopted a similar metaphor respecting the origin of RACE, which I have exhibited. After giving the ordinary derivation from *Radix* he adds, “Nisi forte malis esse ex A. S. *Racan*, Porrigere, Extendere, quod “familix propago se in longam *Lineam* extendat unde quoque “Progenies Gallis *Lignée*, et *Lignage*. H. *Legnaggio* dicitur.” He adds, moreover, that to this idea perhaps belongs the term *Haracium*, which Spelman explains by “Vivarium Equinum, i. “equorum equarumque greges generandi causâ septis inclusi
“q. d.

1038 ^R. R. ^.—C, D, G, J, K, Q, S, T, X, Z.

"q. d. A *Race* of Horses. G. *Haras*. H. *Razza*." The French HARAS, and the Italian HARACIUM must be referred, I imagine, to HERD, &c. I ought perhaps to suggest, that possibly the original idea annexed to RADIX might be that of the RADIUS, the *Line*, or *Lengthened-out* ROD or Stem of the Plant; and yet we see, that RADIX may be considered as the substantive of the term of Violence, aRADERE, To eRADICATE, To ROOT or ROUT up. When kindred ideas are so involved with each other, it is in vain to attempt their separation. From *Radix* is directly taken the English word RADISH, with its parallel words *Rædic*, (Sax.) *Retig*, (Germ.) *Radiiss*, (Dan.) *Radiis*, (Belg.) the Greek *Radix*, (*Paδiξ*,) which, according to Varro, says Skinner, signified the same as *Rhaphanus*. The Greek RADIX, as denoting the Branch, (*Paδiξ*, *Ramus*,) I consider on another occasion.

The Element RS in Spanish, most fully exhibits the sense, which I have unfolded in RAKE, RASE, RASER, RADO, &c. Thus we have RASAR, "To measure corn with a strickle.—To Touch another lightly.—RASION, The act of Shaving or taking off Hair with a RAZOR.—Reduction of any hard body to Powder.—" RASCAR, To *Scratch*, to *Scrape*; RASCUNAR, To *Scar*, to *Scratch*, to *Scrape*; RASGAR, To *Tear asunder*, to *Rent*, to *Claw*, to *Lacerate*; RASGO, Dash, Stroke, &c.; RASGUNAR, To *Scratch*, to *Scrape*; RASPAR, To *Scrape*, to *Pare off*; RASPA, Beard of an ear of corn.—RASP, A course file," which will shew us, that our term RASP, belonging to this Spanish word, is attached to the action of *Scratching* on the Ground, as I suggest in another place; and let us mark the sense of the "Beard of an Ear of corn," which will confirm my former conjecture, that EAR and its parallels, with the Latin ARISTA, belongs to EAR, (Eng.) To Plough, ARO, &c.; HARROW, &c., HERSE, &c. &c., as denoting the quality of *Scratching*, derived from the action of *Scratching* up the ERA, (*Eρα*,) EARTH. I do not mean to say, that EAR, &c. and

RASPA

RASPA directly belong to each other, but to shew, that they are both attached to the same idea. They each of them belong more directly to their several forms [^]R, [^]RS_p; though we know, that these forms ultimately belong to each other. We have likewise in Spanish RASTRAR, or ARRASTRAR, To Drag or Carry along; and RASTRA, "Sled or Sledge, a carriage without wheels, the act of Dragging along;—A track or mark left on the Ground.—RAKE," which will shew us, that HEARSE, the Carriage, probably belongs to the HERSE, the Harrow, as I conjecture in another place; RASTrear, To Trace, &c.; RASTRO, "Track, a mark left on the Ground; RASTILLAR, RASTRILLAR, To Hackle or Dress Flax; RASTRILLO, Hackle, RAKE.—RASTRALLAR, To Clack with a Whip;" where we have the idea of Noise annexed to this race of words.

I find likewise in the same column with RASTRO the term RATINA, "Ratteen, a kind of Woollen cloth, woven like Serge.—"Musk-Mouse;" which corresponds with the French RATINE and the English Ratteen, before explained. In the next column of my Spanish Dictionary we have RAUTA, "A ROAD, way, ROUT;" RAUDO, "Rapid, Precipitate;" where we have the idea of Violence, which we have seen belonging to these terms, RAYAR, "To form Strokes, to draw lines; RAYO, Ray, beam of light; RADIUS, the semi-diameter of a Circle; Razago, Coarse Cloth, made of Tow;" where we have the idea of ROUGH, RAZA, "Race, Generation, Branch of a family, Quality of Cloth and other things; RAY, a Beam of light," before produced. In Italian, RAZZA signifies "A Race, Generation;" and Razzare, "To Shine forth, and To Stamp, as horses; Razzo, A Beam, or Ray; Razzo, A Squib; Razzente, Tart, Sharp; Razzimato, Decker, Attired; Razzuolo, A Spoke; Ruis de Roue; Razzolare, To Scrape,—To Search into;" where, however different the senses of these words may appear, we have still the fundamental idea

idea of *Scratching upon* or *Stirring up* a surface. In the *Squib* we have the notion of *Excitement*; and in the explanatory word *Attire*, which belongs to *Tirer*, To Draw Lines, we see, how the sense of *Decked* is derived. If the interpretation had been *Tricked* up, we should have had precisely the same metaphor. To *Trick* is To *Trace* out—To make ornamental *Lines* or *Delineations*, as we express it. To *Draw*, we know, bears the same metaphor, and it is applied likewise to Ornamental Delineations, as *Trick* is.

To ROUTE, the Course, belongs ROUTINE, as I have before observed, which we have adopted in our Language to denote the ordinary *Course* in which things move. My Lexicographer explains ROUTINE by ROTE; from whence we might suppose, that ROTE has the same origin as ROUTINE, and that it means the ROUTE, usually marked out. Thus, 'To Get a thing by ROTE, as 'a Parrot,' would mean To get a thing by a sort of ROUTINE,' or 'To get a thing by the Constant Habit of *Going over* it again 'and again, as a person *Goes over* the same established ROUTE or 'ROAD.' Skinner expresses ROTE by WROTE, as if from *Write*; and he imagines, that 'To Get a thing, or *Speak by* ROTE,' means "Præter vel citra *Scriptum* recitare." I have shewn, that WRITE belongs to the form of our Element ^RT, under the idea of *Stirring up* or *Scratching* the EARTH into *Tracks—Traces—Lines*, &c., for the same reason that *Exaro*, To *Plough up the Ground*, signifies 'To WRITE.' I have shewn, that RATIO, RATIONIS, (Lat.) REASON, (Eng.) RAISON, RATION, &c. (Fr.) RATE, (Eng.) &c. &c. have the same fundamental idea as ROUTE, ROUTINE, &c.—The certain *Way—Track* or ROAD. R. Ainsworth explains RATIO in one of its senses by *Way*. The French ROTURE, "An 'estate, which is not noble.—The Commoners in any country.'" ROTURIER, &c. belongs to ROUT, for a similar reason, that *Racaille*, Rabble, trash, &c. belongs to *Racler*, To RAKE, &c. &c. The
French

French Etymologists bring us to a similar action, when they derive the word from *Ruptura, Culture de terre*. The Etymologists have justly reminded us of *ROUT*, a Confused Company, or Heap of people, and its parallel terms, which I have referred to the verb *ROUT* up, To *ROUT* up the *dirt* in a confused state; as *Turba*, the crowd, belongs to *Turbo*, To Disturb.

ROD belongs to *RADIUS*, under the idea of the *Line* or *Length*. Skinner places *ROD* or *RAD*, "*Mensura 16 pedum cum dimidio*," and *ROD* in separate articles. The former *ROD* or *RAD* he refers to the Belgic *Roede, Roedstock*, which he derives from the Latin *Radius*, or the English *Rod, Virga*; as from *Virga* has been formed the barbarous word in Latin *Virgata*, which means a Measure of Land. *ROD, Virga*, he refers to the Belgic *Roede, Roeye, Roedstock*, the German *Ruthe*, which he thinks may be derived from the Latin *Rudis*. Minshew refers *Rod*, as Skinner tells us, to the Latin *Rabdos*, (*Ραβδος*), "*et hoc vel παρὰ το ραον βαδιζειν vel παριζειν*." We perceive, that *ROD, RAD, or ROOD*, the Measure of *Land*, brings us at once to the *Spot*, supposed in my hypothesis; and that it means a certain *Strip* of Land, as we express it, a certain *Length* or Measure. *RUDIS* should probably be referred to *ROD*, though the Etymologists have supposed with some probability, that *RUDIS, Virga*, belongs to the adjective *Rudis*, as the "*Virga, nativa, impolita, ut est à stirpe revulsa*." In modern Greek, says Martinius, *RAUDE*, (*Ραυδη*), is a *Rod*; and hence we might conjecture, that the *b* in *RABDOS*, (*Ραβδος*), may have arisen from the vowel breathing *U* having been converted into the consonant of the same organ *b*; and therefore, that *RABDOS*, (*Ραβδος*), should be referred to the Race of words now before us.

In the same opening of my French Dictionary, in which the term *Routure* is found, I perceive likewise *ROUAGE, ROUET*, and *Roue*, a Wheel;—" *Rotir*, To Roast Meat; *RUADE*, A horse's kicking, spurning or wincing; *RUDE, ROUGH, RUGGED, RUE*, A Street,

“Lane; *Ruer*, To throw, to fling, to kick, to spurn, to wince
 “or winch, as a Horse, &c.; *Rugine*, a Surgeon’s *Rasp*; *Rugir*,
 “To Roar; *Ruine*, Ruin, &c.; *RUISSEAU*, A kennel, A street
 “kennel;—A Rivulet, a brook; *RUSE*, *Ruse*, artifice, stratagem;
 “*Rustaud*, Clownish;” to which we may add “*RUSTRE*, A clown,
 “&c.; *RUT*, *Rut*, Copulation; *RUTOIR*, Standing water, in which
 “Flax or Hemp is steeped,” which must all be referred to the
 same train of ideas, however different the senses of these words
 may appear from each other. “*ROTIR*, To ROAST Meat.—To
 “burn, to parch, to toast bread,” is derived from the *CorRUGATED*
 Surface, or the Surface Shrivelled or Parched up into *RUGÆ*—
ROUTES, (Fr.) *RUTS*—*Furrows*, &c. &c. The French Etymologists
 derive *ROTIR* or *ROSTIR* from the German *Rost*, a Gridiron.
 This German word is the derivative from *Rosten*, To Roast, and
 not the original. *ROSTEN* signifies moreover in German to
RUST, which is derived from the same train of ideas. The French
 Etymologists inform us likewise on the authority of Buxhornius,
 that *RHOST* is an ancient British word of the same meaning,
 which is evident from the name of the Armoric King *DremRost*,
 “*Ab Ustis oculis, vel Usto vultu.*” Lhuyd, under *Torreo*, gives
 us the Armoric “*Rosta*, To Roast,” and the Irish *Rosdam*; and
 under ‘*Tostus*’ we have the Cornish *Rostias*, and the Irish *Rosta*.
 The Latin *Torridus*, which signifies “Parched, burnt, scorched,
 “torrid,” means likewise “Shrivelled.” I shall shew, that the
 explanatory word *Scorched* belongs to *Scratched*.

The French *Ruer*, To Throw, to Fling, is derived from the Latin
Ruo, which signifies likewise “To throw, or tumble;” or, as it
 might have been explained, To *ROUT* about here and there. In
RUITUM and *RUTUM*, the form *RT* appears. *Ruo* in one sense
 signifies “To RUSH, to run headlong,” &c.; and so does *Ruer*,
 “*Se Ruer sur*—To fall or RUSH upon;” where, in *RUSH*, we see
 another of our terms. *Ruer* in the sense of ‘To Kick,’ &c.,
 means

means 'To ROUT about with the feet ;' and hence we have RUADE, where the form RT appears. In *Ruina, Ruin, Ruine*, (Fr.) from *Ruo*, we have another form: RUDE, (Fr. Eng.) means ROUGH *Dirt*—the *Rupera*, &c. *Rugine*, the Surgeon's RASP, belongs to the idea of *Scraping*. In RUGIR, RUGIO, we have the ROUGH *Noise*, which we find attached to this race of words. RUISSEAU, A *Kennel*, A *Rivulet*, &c. means the Water RUT, if I may so express it, the Water *Course*, &c. RUSE, "RUSE, Artifice," &c., means nothing but the RUT—the ROAD, ROUTE, (Fr.) the *Course*, under the idea of the various *Ways* or *Courses* of wily conduct. My Lexicographer explains RUSER by "To dodge or play shifty "tricks," which means to adopt various *Ways—Courses*, &c. Let us mark the English word *Trick*, which belongs to *Trace—Track*, &c. for a similar reason. Menage derives RUSE from *Usus*; and Le Duchat seems not averse to this idea. The latter however adds, that RUSE may perhaps come from *Ruptus*, as he imagines *Routier* to do; so that "Vieux Rusé" signifies the same as "Vieux *Routier*." Here we see, that RUSE is directly brought in conjunction with the ROUTE. He explains moreover in an old French translation of Ecclesiasticus (c. i. v. 6.), "A qui est "descouverte la racine de sapience? Et qui a cognu les RUSES "d'icelle?" Here we see, that RUSE is taken in a good sense, and means the Intricate *Ways* or *Paths* of Wisdom. Le Duchat has properly explained the passage by "Les RUSES, c'est-à-dire, "les ROUTES, les *detours*. Au vers. 7. il est parlé des *Voies* de la "Sapience." RUSE in this sense signifies *Way—Course* or ROUTE, "Via, Iter;" but it sometimes appears to mean what ROUT, the verb, does, 'To scatter or disperse here and there.' In an old work quoted by Le Duchat, we have "Sans qu'il pust si tost trover "à les RUSER. Et aussi descendent-ils ailleurs sans estre "RUSEZ." Where Le Duchat observes, "La RUSER c'est propre- "ment *Rompre*." Hence, it is, that the Lexicographers, feeling
some-

something of this sense, explain RUSER in terms, which express *Agitation* or unsteady motion, as "To *Dodge*, to play *Shifty* "tricks." RUSER should perhaps be explained by 'To ROUR 'about here and there. —To take various ROURs—Tracks or 'Courses—To adopt various *Ways*—Tricks—Artifices,' &c. &c.

RUSTAUD, RUSTRE, belong to RUS, the Country, *Ground*, &c., as some Etymologists perceive; where we are at once brought to the Spot, supposed in my hypothesis. The succeeding word to RUSTAUD, in Menage, is RUSTELLE, which in an ancient version of the Psalms signifies *Locusta*. "Je suis troublé comme "RUSTELLES." The comparison will shew us, that the name RUSTELLE is taken from the idea of *Agitation*. Menage derives *Rustelle* from *Locusta*. The translation in old French might have been 'Je suis RUSÉ, comme RUSTELLE.' "RUT, RUT, Copulation," I have referred in another place to the idea of Excitement—*Stirring up*—*Routing up*, or to the *Noise* made by that action, as in RUGIR, &c. The term RUE, "The Street, Path, "Lane," means the ROAD; and this term the French Etymologists derive from *PUL* or *PEU*, or *Ruga*. They record likewise the old word *Ru*, which means *Ruisseau*. Wachter has discovered the true vein; and has seen, that RUE belongs to such words as REIGE, *Linea*, *Sulcus* literarum; RAIE, (Fr.) RHYGN, (ancient British,) Incisura, &c. "Inde Latino-Barbaris RUGA, Platea, "Vicus." The barbarous Latin word, and the ancient Latin word RUGA, convey the same meaning of the RUT, *Furrow*, &c., as denoting either simply the ROAD, *Path*, &c., or the ROUGH, RUGGED *Path*, *Tract*, *Line*, &c.

The French RUTOIR, "Standing Water, in which flax or "hemp is steeped," must belong to one of the senses, attached to our Element, though I have no evidence, by which I can decide on the precise sense annexed to the word. It may either relate to the *Channel* of water, in which the flax is put; or it may belong
to

to the sense of ROUTING, Subduing, &c., as relating to the effects of *Macerating* a substance. We know, that *Subigo* expresses once the action of *Stirring up the Ground*, or ROUTING about Ground, and that of *Macerating* a substance, "Ante Jovem *Subigebant* arva coloni; — *Subigere* mortario farinam."

Grose in his Glossary has "RAIT, To RAIT timber, hemp, &c., to put it into a pond or ditch, to water or season it."

This word RAIT might be originally applied to the *softening*, and afterwards to that of *Hardening* by water.

On page of Mr. Grose's Vocabulary we have the North *brash*, "An idle, RAGGED person." *Brash* in this sense is also *Burst, Break*, &c. We have moreover *Ragrowtering*, "to romp—Exm."

RAI and ROWTER have the same meaning, and are placed together to increase the force of the signification, as expressed by such terms as ROUT, RIOT, &c. &c. The English 'To RAG a person' is only the metaphor of the RAG conveying the idea of what is *Worn—Bent*, &c. In Hebrew, רח RUH, which I consider to be quasi RUCH, means "To be wet, "soaked, saturated or drenched," as Mr. Parkhurst explains it; and the term preceding in the Lexicon of this writer is רח RHT, which signifies "A Gutter or Trough for the conveyance of "water," which may lead us to think, that the idea of *Soaking*, expressed by this Hebrew word, is taken from the *Channel*, in which the Water is. In Hebrew, רס RS likewise signifies "To moisten, "Temper with moisture," which may be derived from a similar idea; yet I must observe, that in the same column of Mr. Parkhurst's Lexicon, where this word occurs, I find רע RG, "To Break, "Break in pieces, rend, destroy," which coincides with the sense which I have annexed to RAIT and RUTOIR. I must add too, that in the same column of Mr. Parkhurst's Lexicon, where רח RUH, occurs, I find רח RZH, "To Waste, attenuate, make lean, "famish," which belongs to the terms of violence, attached to our Element,

Element, signifying 'To *Break to pieces—Destroy*, &c. I must again observe, that the terms, which denote *Tempering—Moistening*, &c. have been commonly derived from the idea of *Breaking to pieces—Mashing*, &c. I shall shew, that *Moisten*, *Macero*, *Masso*, (*Marrow*, *Pinso*,) and *Mash* belong to each other, and to *Mud*. I shall produce in the next article a Race of words denoting *Water*, which I derive from the action of *Agitation—Commotion*, as annexed to the same train of ideas, and in such cases it is impossible oftentimes to distinguish one notion from another.

We have seen, that *RACE*, the *Course*, *RIDE*, *ROAD*, and *ROUTE*, belong to each other. In our old writers, *RACK* is only another form of these words *RACE*, *ROAD*, *ROUTE*, as denoting the *Track—Path—Course*, when it is applied to the *Track* or *Course* of Clouds, which are commonly in motion, or passing along in a certain *Track* or *Course*. We perpetually find, what we should naturally expect, that terms are derived from observing the common or familiar state, in which things appear, and that such terms are still retained, when a different state presents itself. Thus *RACK* is sometimes applied to a *Body* of Clouds above us in general, whether they are in motion or at rest. In the following passage, *RACK* is applied to the state of the Clouds, when they are at *Rest*, as to a strange condition of these *Moving* objects, which is portentous of some extraordinary or violent operation of Nature.

"But as we often see, against some storm,

"A silence in the Heavens, the *RACK* stand still." (*Hamlet*, A. II. S. 2.)

Mr. Malone has observed on the passage of the *Tempest*, "Leave not a *RACK* behind," that *RACK* "is generally used
"by our ancient writers for a body of Clouds sailing along, or
"rather for the *Course* of Clouds when in motion. So in *Antony*
"and *Cleopatra* :

"That which is now a horse, even with a thought

"The *RACK* dislimns."

Mr.

Mr. Malone however does not think, that RACK is the true word in the passage of the *Tempest*, "as no instance has yet been produced, where it is used to signify a *single fleeting cloud*, in "which sense alone it can be figuratively," as he observes, "applied here." The Author of a work, intitled "*A Specimen of a Commentary on Shakspeare*," has shewn (p. 197.) that RACK, as denoting Moving Clouds, is the true reading in the passage of the *Tempest*. He has observed, that the mind of the Poet is strongly impressed with the idea of the Pageant; and that the RACK, denoting the Clouds in Motion, was sometimes represented in these Spectacles. "Here the upper part of the Scene, which was all of "Clouds, and made artificially to swell and *Ride* like the RACK, "began to open," &c. We here see, that RACK is brought to its original idea of the *Course* of Clouds in motion, and connected likewise with its kindred term *RIDE*. Shakspeare himself has made the same combination :

"Anon permit the basest *Clouds* to *RIDE*

"With ugly RACK on his celestial face." (*Sonnet XXXIII.*)

RACKING is adopted in Shakspeare as a participle, in a similar sense to that of *RIDING*, (as used in the last passage,) or *RACING*, i. e. *Passing or Fleeting* along.

"Three glorious suns, each one a perfect sun,

"Not separated with the RACKING clouds."

(*Third Part of King Henry VI. A. I. S. 2.*)

Here Mr. Malone justly explains "RACKING Clouds" by "The "Clouds which *Fleet with a quick motion*." In the passage of the *Tempest*, the Poet means, that the greatest or most solid objects of Nature and of Art shall vanish away, like the most unsubstantial of all unsubstantial objects—the fleeting clouds of empty air, which pass before our eyes in the empty visions
of

of a Pageant. The great globe and all its massy monuments shall be utterly dissolved, and shall not leave behind them the most inconsiderable portion of their original substance ;—not a particle so minute, as the most empty and evanescent portion of an object—itself visionary and evanescent.

Sir Thomas Hanmer reads in the passage of the *Tempest*, "Leave not a *Tract* behind," which, as we now see, is, in fact, the sense of RACK—the *Path, Course, Track or Tract* of a moving Body. The original and abstract idea, annexed to the word RACK, as denoting a *Tract—Track or Course*, was still present to the mind of the Poet, though he alludes either directly or indirectly to its secondary application of a *Tract or Course of Clouds*, often exhibited in the Spectacle of a Pageant. Under one point of view the Poet may be considered as simply meaning, that the Globe shall dissolve and vanish away as a Pageant, without leaving behind it a *Trace* of its existence. Mr. Grose has justly conceived the true idea, which is annexed to this word, when he explains "The RACK of the *Weather*" by the "*Track*, in which Clouds move. North." The same Glossarist explains RAKE, as a term in the North, for "A RUT, crack, or crevice ;" and in Ray's South and East-Country Words, we have the following article ; "A Cart-RAKE. Ess. A Cart-*Track*, in some counties called "a Cart-RUT." I produce in another place the Scotch term RAIK, RAYK, RAKE ; which means, as Dr. Jamieson explains it, "The extent of a *Course*, walk, or journey."—"A Sheep RAIK."—"A swift pace," as in the expression applied to a Horse, that he has "A great RAIK of the *Road*." Again, in Scotch, RAISS, RACE, &c., mean "A strong *Current* in the sea ;" where in the latter word we are brought to the form of our word RACE, a *Course*. In Scotch, the term *Carry* is applied to the motion of the Clouds, in a similar manner to RACK and RIDE. Dr. Jamieson informs us,

us, under *Carry*, that the Clouds "are said to have a *great Carry*," "when they move with velocity before the wind *."

* We find a series of words in Hebrew relating to the *Air*, *Vapour*, &c., which are attached to our Element *RC*, &c.; but whether they should be considered as belonging directly to *Rack*, it is not easy to decide. As the following discussion will chiefly relate to Hebrew terms, which may not interest the general Reader, it will be inserted in a Note. Mr. Parkhurst derives *RACK*—*TO RACK*, "To Stream as Clouds before the wind," as also *REEK* and *REEKY*, from the Hebrew רַחַח *RCh*, which denotes primarily, as he tells us, "The action or breathing of the Air in motion, . As a N.—Air in motion, a breeze, "breath, wind," &c. Though the Hebrew term cannot be said to belong directly to the English *RACK*, yet it must be referred to a similar idea of *Commotion*; as the English word is derived from the idea of *Motion*, as in a *Course—Path*. Thus we see, how nearly they approach to each other in their original notion. The Hebrew word is employed in the opening of the Book of Genesis: "And the Spirit," רוּחַ *RUCh*, "of God moved," מְרוּחָהּ *m-RChP*, "upon the face of the waters." Let us mark the word corresponding with *Moved*, the Hebrew *RChP*, which Mr. Parkhurst explains by "To Shake, move tremulously," where the רַחַח *RCh* in both these terms has the same fundamental notion. There is however one sense annexed to the Hebrew רוּחַ *RCh*, in which the idea of *Commotion* has disappeared, and where we are brought nearer to the sense of the words, which I am now unfolding. It signifies "Space, distance, interstice;" where we appear to have the idea of a *Course—Path—Way*; or, as we have before seen, a term belonging to this family of words explained, "The *Extent* of a Course;" from which interpretation we pass to the idea of *Extent* or *Breadth* in general. Mr. Parkhurst supposes, that this sense of *Space*, &c. is derived from the notion, that wherever there is *Air*, there is *Space*; and others from that of a "Spacious, *Airy Place*." In Hebrew, רָחַב *RChB* means "To be dilated, made broad or wide." We see, how the explanatory term *Space* connects itself with the terms of motion, *Spatzieren*, (Germ.) &c. To *Pace* or *Walk* about here and there; and thus we again see, how the Hebrew *RCh*, the *Space*, may connect itself with the *RACK*—the *Course*, &c. In Arabic, the acknowledged parallel terms to this Hebrew word are رِيح *REYEH*, "Smelling, discovering by the smell.—*RYH*, Wind,— "Odour, smell, exhalation," and رَوْح *RAWH*, "A Pleasant refreshing wind.—Blowing, " (Day.)—*RUH*, The Soul, incorporeal spirit."

Mr. Parkhurst explains the Hebrew word in one sense by "The Exhalation, *REEK*, "or steam of water;" which would lead us to conclude, that the Hebrew term, and the English *REEK*, *REEKY*, were directly connected. If this should be the fact, the sense of *REEK*, the Vapour, was immediately taken from that of the *Wind*: yet when we remember the explanatory term *Exhalation* from *Exhalo*, which R. Ainsworth explains by "To cast "or send forth a fume or vapour," we shall see, that the sense of *REEK* might be derived from the idea of *RAKING* out or up, *Casting* up or out. I shall shew, that the Latin *Halo* belongs to the English *Hale*—the German *Holen*, To Cast or Draw out any thing,—Dirt,

&c., as from the *Hole—Hallow*, &c. The Reader perhaps will be more inclined to admit my idea respecting the relation of REEK to RAKE, when he learns, that in the same column of Lye's Saxon Dictionary, where *Racu*, "Pluvia, procella, unda, *Humor*," occurs, we have likewise under a similar form RACIAN, To RAKE. The term REEK will be more particularly considered in a future page.

The Hebrew מְרַדְדָּה M-RChP-T, 'To Move tremulously,' is applied, as we perceive, to the indescribable *Motion* of the Divine Spirit on the Waters in the process of Creation. Hence, possibly, the Greek Mystics have derived their illustrious personage, the ERICAPAIOS, (Ερικαπαίος,) about which term so many conjectures have been formed. He is described by Orpheus, as the *Air-Wandering Deity*—as adorned with golden *Wings*, and as Whirling about the World by the *flapping of his Wings*:

Πρωτογονος καλῶ διφρη, μεγαί, ΑΙΘΕΡΟΠΛΑΓΚΤΟΝ,
Ποσειδη, ΧΡΥΣΕΑΙΣΙΝ ΑΓΑΛΛΟΜΕΝΟΝ ΠΤΕΡΥΓΕΕΣΣΙΝ,
Ταυροβοά, γυνισιν μακαρων θνητων τ' ανθρωπων·
Οστι πολυμηστον, πολυοργισ, ΗΡΙΚΑΠΑΙΟΝ,
Αρρητον, κρυφισ, ριζιτορα, παμφαις ιερο·
Οσσον ος σκοτεισσαι απημανεσας ομιχλη,

ΠΑΝΤΗ ΔΙΝΗΕΙΣ ΠΤΕΡΥΓΟΝ ΠΙΠΛΙΣ ΚΑΤΑ ΚΟΣΜΟΝ. (*Hymn V.*)

The Reader, who wishes to know the difficulties of the Critics on this celebrated name, must consult the Commentators on Orpheus. I shall not trouble myself with the various properties ascribed by the Mystics to this Deity, but shall be contented with having suggested an origin, from which the fable may perhaps have arisen. I cannot however but note the observation of some Critics, who imagine, that *Ericapaios*, (Ερικαπαίος,) is a compound of Ηε, Ver, and Κηπος, Hortus, quasi "*Hortorum Vernus quidam Præses*, et "*numen, auctor fertilitatis omnis, idem alias Priapus*," &c. It is not improbable, that a word might exist in Greek under this form, signifying "*Hortorum Cultor*," and if so, the ERICAPAIOS, would be the term ΚΕΡ-ΟΥΡ-ος, Κερ-ΟΡΡος, (ΚηποΡος,) in a contrary order, Hortorum custos, Hortulanus, ex Κηπος, et Ουρος, Custos, Κηπουρος; Hortulanus, ex Κηπος; et Ορα, Cura, Κηπουριω, Hortum Colo.) If such a term really existed in Greek, and became confounded with the Hebrew word, we may well imagine, that the Hebrew word would be accommodated to the Greek form. The Ouros, (Ουρος,) in Κερ-Ουρος, (Κηπουρος,) belongs indeed, as the Lexicographers suppose, to Ouros, (Ουρος, Custos,) as they are both to be referred to Ora, Oreo, (Ορα, Cura, Οριω, Curo.) Let us mark Oreo, (Οριω, Curo,) under the form of our Element ^R, which means nothing but 'To take Care of, or 'Cultivate the ERA,' (Ερα); and we see, that in the compound before us, Κερ-Ουρος, (Κηπουριω, Hortum colo,) 'To Cultivate a Garden,' the word is brought to its original Spot and genuine idea.

I shall produce in this place some Hebrew and Arabic words, under the form RKB, &c., where the sense of our Element is fully exhibited. In this Language, רכב RKB signifies to RIDE; and in the mode of applying it we unequivocally see the idea of *Agitation—Commotion*, &c. The term seems to be peculiarly applied in its full force, when it relates to Jehovah RIDING upon the *Heavens*—upon *Clouds*, &c. (Psalm lxxviii. 5. 18. 84. Isa. xix. 1, &c. &c.)—In Job, "To RIDE upon the *Wind*," says Taylor, "is to be tossed about in it like a straw." "Thou liftest me up to the *Wind*." (רוח

RUK,)

RUK,) "Thou causest me to RIDE upon it." Here רכב RKB is connected with רץ RUK, as we have seen its kindred term רכב RChP to be. In Isaiah xix. 1. "Behold the Lord *Rideth* upon a swift *Cloud*." Here רכב RKB is connected with ענן HB, the Cloud, which might lead us to suppose, that רכב RKB, denoting Motion, &c., and particularly applied to *Air*, is a compound of RUK and HB, signifying *Air, Vapour*. The Hebrew ענן HP likewise means to "Vibrate, move with Vibratory or tremulous motion, to flutter." The RK however is probably only significant, and the B is organical. In Arabic, راقم RAKym signifies "Writing, a Writer," which I imagine to be derived from the idea of RAKing or *Scratching* on the Ground. An adjacent word is راکب RAKIB, "*Riding, A Rider*." Again, in Arabic, رسوم RESUM, means "Travelling day and night, leaving *Traces* in the Ground (a camel.)—RUSUM, *Inscriptions, written laws, canons, custom*." We here see, that the original sense of RESUM is that of a *Trace*—Mark, RUT, ROAD, &c. upon the Ground, and that the idea of Travelling is taken from these RUTS, ROADS, &c. I find likewise the Arabic رسم RESM, "A law, precept, canon, rule, regulation.—A model, design, drawing, description, writing.—The *Trace* or vestige of a house, &c. on the ground." Again, راسم RASIM means "Sealing, marking, delineating, writing." The primitive idea of these terms again appears in رزم REZM "Ploughing."

We shall now understand the origin of the term RHYTHM, RUTHM-as, which, we see, has precisely the same sense as the Arabic RESM, and relates to the idea of what is *Marked* or *Traced* in regular lines, form, or order, (Ρυθμος, *Rhythmus, Concinnitas, Numerus seu Modulus certâ dimensione et proportionem constans*.) The Lexicographers have explained RUTHM-izo, Ρυθμιζω, by "Tempero, Formo, Compono, et Effingo," which might have been, Formo et Effingo, quasi *justa lineamentorum Descriptione, Rite formam Describo*; where we should have had the same metaphor. The word *Scribo* and *Grafo*, (Γραφω,) and *Grawe*, belong to a similar action of *Grawing* or *Grubbing* up the Dirt. In the same column of my Greek Vocabulary, where RUTHMizo, (Ρυθμιζω,) is found, we have Ρυγχος, (Ρυγχος,) *Rostrum*, which I have shewn to belong to ROUT—The Router up of the Ground, and which expresses a similar idea, applied to a different purpose. They have the same relation to each other, as *Grub* has to *de-Scribo, Scribo, Grafo*, (Γραφω,) and *Grave*. Let us mark the explanatory word, which I have adopted, RITE, which belongs to the idea of the *Trace*—RUT or ROAD, as I shew in another place. R. Ainsworth explains RITus by "RITE, &c.—A *Course* or order;—A *Way*," where, in *Course* and *Way* we have still the same metaphôr. RUTHMOS, (Ρυθμος,) appears under another form in RUSMOS, (Ρυσμος,) which has been explained by Εικον, ιδέα, σχημα. The Greek ARITHMOS, (Αριθμος, Numerus,) to which, we know, belongs ARITHM-etic, is still only another form of RUTHMOS, (Ρυθμος,) where our Element appears in its full form RT. The Etymologists who derive RUTHMOS, (Ρυθμος,) from Ruo, Ρωω, fluo, "ut sit tenor aquæ, quæ lineam *Cursus* sui tenet," have exhibited the true metaphor, and have even hit upon one of the words belonging to this race. The terms Ruo and Reo, To Flow, (Ρωω, Ρωω, Ρεωω,) belong to the form R, but we see the form RS in REUSO, Ρωω, RUISKOMAI, (Ρεωω, Ρωω, Fluentum, Ρευσκομαι, Fluo,) &c.

We

We now see the origin of the Hebrew רָמַם RKM, which denotes *Variety* of "colour or figure; to be variegated, diversified.—To be variegated or worked as cloth, with various colours and figures; either with the shuttle or the needle, to be brocaded, or embroidered." This word belongs to the idea of making *Traces, Marks, Scratches* upon the Ground, &c. Mr. Parkhurst has justly referred to this Hebrew word the Latin of the middle ages *Recamare*, the Italian *Ricamare*, the Spanish *Recamar*, and the French *Recamer*, "all signifying to *Embroider*." In Hebrew, רָעַם RGM means "To be violently moved, disturbed, or troubled;" where we have the strongest sense of this race of words, when it denotes *Agitation—Commotion*, &c. Mr. Parkhurst refers this word to פָּרַס, "To whirl round," conceiving, that the ף Gnain corresponds with a vowel breathing; and that the form of the Hebrew word is RM. The ף Gnain should here be considered as representing the G. Some words with the ף Gnain after the ר R have a similar idea of *Commotion* and *Violence*, as רָעַץ RGZ, "To Crush, to break by Crushing"—רָעַע RGS, "To tremble, shake, quake;" and רָעַע RG, "To Break, Break off, Break in pieces," &c., which belong to such words as *RASSO*, *REGNUS*, (*PASSO*, *Collido*, *Frango*,) *ROUT*, &c. &c. &c. The preceding word to רָעַע RG, in Mr. Parkhurst's Lexicon, is רָמַם, "A Bridle;" which denotes, I imagine, the *Breaker*, or *Subduer*.

The Hebrew רָמַם RGM, signifies "To Whelm, heap together, accumulate." This contains a similar idea to *ROUT*, a confused Heap of any thing. I do not mean to say, that *ROUT* and *RGM* belong directly to each other, but that the Hebrew word contains the sense of the Element such as we find it in the English term. In Hebrew, רָעַץ RZP, signifies "To Strow, or Spread;" where we have likewise the idea of *ROUTING* over a Surface, under a different turn of meaning. The term רָמַם RZM, "To be contracted, scowl, as the eyes of a person in anger," belongs to the words *RESUM*, &c., signifying *Marks—Traces, RUTS*, &c., and applies to the idea of *Scowling*, as connected with the *Traces—RUTS* or *RUGÆ*, or *CORRUGATIONS* made on the Countenance by anger, &c. The Hebrew רָחַם RChM, which signifies "The Womb, Pity," I conceive to belong to the Element RM. The true form is in the Arabic رَحِمَ رَحِم. The Hebrew רָחַם Ch becomes רָ by a slight variation in form, and the רָ becomes רָ by adding a dot to the top of it. Taylor explains the Chaldee רָשַׁם RSM, as used in Daniel, by "*Exarare, Consignare*;" where we mark in the explanatory term *Exarare*, belonging to the Plough, the original idea of the word. Mr. Parkhurst explains the word by "To make or impress a mark, to mark, sign, designate." In Hebrew, רָחַם RTM, means, according to Mr. Parkhurst, "To bind, tie, fasten by binding;" and hence "the Genista or Spanish broom, so called from the toughness or tenacity of its twigs." This word signifies "To Bind, as I imagine, for the same reason, that *Stringo* does, which, we know, actually relates to the idea of *Scratching* upon a surface. Castel, among the interpretations of this word, gives us "*Streptus, Tumultus, Fragor*;" where we see the idea of *Commotion—Confusion*, &c. The corresponding Syriac word he explains by "*Balbuties, blāsitas, hæsitantia Linguæ. Nutus oculorum, Nictatio*," which refers to *Confused Speech or Motion*; and the first Arabic word, which he produces as parallel, he explains by "*Confregit, Comminuit*;" where we see the idea of *Breaking* any

any surface, substance, &c. This Arabic word is رَتَمَ RETM; and the first sense which Mr. Richardson gives of the term is *Breaking*, *Bruising*, (the Nose," &c.); where we are brought to the very idea. Other senses of the word are "Rolling a thread round the finger to remember any thing.—RETEM, Furze or broom." We have here the senses of *Binding*, and the Furze or Broom, as in the Hebrew word. I must leave the Eastern Scholars to decide, how these senses are to be reconciled with each other, and with the original idea, whatever it may be. I cannot however be very remote from the primitive notion. The *Furze* or *Broom* may be the Prickly substance *Breaking* or *Scratching* or *Raising* the Skin, "Carnem *Exarans*, *Perstringens*," &c.

In the same opening of Mr. Richardson's Dictionary we have رَجَمَ REJM, "Stoning to Death;" where we see the action of Violence. In some other senses it means "Strowing a grave with Stones. Putting up a sepulchral monument.—Repulse, detestation, reproach, execration.—A tomb, a grave, a monument.—A well, a pit, a ditch, or trench." The succeeding word is رَجْمَةٌ REJMET, "1. A Sepulchre. 2. The den of a hyena, (which is often a tomb.) 3. Death by Stoning. 4. A Tumulus of stones over a grave, a monument. 5. A Sign, a mark." Perhaps the original sense of these words might be the *Sign* or *Mark*, and afterwards a *Tomb* or Memorial made by throwing stones, &c. &c. This will shew us, that the *Stone Jerkin* of Paris is the Heap of Stones, which would be thrown over his grave, if he had been put to death, for the bad, which he committed, with an allusion perhaps to his deserving to be *Stoned* to Death.

Αλλα μαλα Τρεις διδημονες Ητι και ηδη

Λαιμοι εσσο χιτωνα, κακων ενεχ' οσο' ιοργας. (Γ. 56-7.)

In Hebrew, רָקַב RKB, signifies "To Rot, become Rotten, or putrid," which brings us to the *Dirt* of the Earth, whatever may be the precise idea, by which it is connected with it. Perhaps it means to be in a *Broken* state. In the same opening of Mr. Parkhurst's Lexicon, I see רָצַץ "To Strow or Spread, Sternere, as a coverlet or the like;" where we are again brought to the same spot, under the idea of ROUTING or Scattering about. It signifies, as a noun, "Live coals or embers spread out," says Mr. Parkhurst. The Hebrew רָשַׁץ RSP, signifies, as Taylor explains it, "Pruna, Scintilla. A very quick, rapid, brandishing, and penetrating motion; as that of an arrow shot from a strong bow.—That of the vehement heat or flame of raging fevers and calentures," &c. &c.

I shall now consider some Hebrew and Arabic terms, belonging to the form RGL. The Hebrew רָגַל means the *Foot*, which we should at once refer to our Element RG, as denoting the *Ground*. But it belongs particularly to the idea of making *Marks*—or *Impressions* or *Rasures*—RUTS, &c. on the Ground by *Treading*, and therefore must be referred to the race of words, now under discussion. Mr. Parkhurst explains רָגַל RGL, by "To Smite, strike, *Impress*;" and "as a N.—The *Foot*, which by continually *Striking* against, or *Treading* upon, some solid obstacle, supports, and moves the animal forward." We here see the genuine idea, though the mode of reasoning on this idea is foreign to the purpose. — As a Noun רָגַל RGLI, means "A man on foot, a foot soldier," which will lead us to understand the origin of the Arabic رَجُل REGUL, A Man, which is derived from his strong powers of *Walking*. Mr. Richardson gives us, as the first sense of

of this word, "A Man, A Man of intrepidity; potent in venery;" where we see nothing of the original idea. The next sense is REJL, An Army, which means, I imagine, the *Foot-Soldiery*; but in some of the other senses of the word we are directly brought to the *Foot* in Mr. Richardson's interpretation, as "Binding the *Foot*—Hanging up a Sheep by the *Feet*.—Bringing forth a child with the *Feet* first.—Standing on *Foot*.—Having "a large *Foot*.—A Horse with the forehead or one *Foot* white." I must leave the adepts in the Arabic Language to reconcile the other senses of the word with this idea. In the same column of Mr. Richardson we have the term رجلة REJLET, which this Lexicographer interprets by "1. Firmness of Tread in walking. 2. Purslain. 3. Flowing waters, aqueducts. 4. Being on *Foot*. 5. Virility. 6 Manly." In the same column we have رجلان REJLAN, "Infantry. Two *Feet*." This will be sufficient to decide on the original idea of the word.

The Critics in Biblical Learning by considering the Hebrew רגל RGL, in the confined sense of the *Feet*, without a knowledge of its original idea, have been led on many occasions to forced interpretations of the word. The Hebrew רגל RGL, denotes, as I conceive, the *Feet*, the *Treading Member* from the ROAD—ROUTE, RUT, &c., *Track*, *Track*, *Path*, made by the *Feet* in Walking, just as *Tread* belongs to *Track*, *Trace*, &c. A very difficult passage occurs in Deuteronomy, which has much divided the Commentators. "For the land whither thou goest in to possess it, is not as the land of Egypt, "from whence ye came out, where thou sowedst thy seed, and wateredst it with thy *Foot*," (רגל RGL,) "as a garden of herbs: But the land whither ye go to possess it, "is a land of hills and valleys, and drinketh water of the rain of heaven." (Chap. xi. ver. 10, 11.) Dr. Shaw explains it thus, as quoted by Mr. Parkhurst, "When their various "sorts of pulse, *safranon*, (or *carthamus*,) *musa*, *melons*, *sugar-canes*, &c., (all which are "commonly planted in Rills,) require to be refreshed, they strike out the plugs that are "fixed in the bottoms of the cisterns (wherein they preserve the water of the Nile); and "then the water gushing out is conducted from one Rill to another by the gardener, who is "always ready, as occasion requires, to stop and divert the torrent, by turning the Earth "against it *with his Foot*, and opening, at the same time, with his mattock, a new trench "to receive it." Mr. Parkhurst objects to this interpretation, since the process alludes to "Seed in general, plainly including, if not principally intending, *corn*;" and he agrees with Niebuhr, who imagines it to refer to a Machine for conveying water, worked by the *Foot*.—The Hebrew רגל RGL, does not mean the *Foot*, but is used in the more original sense for the *Track—Trace*, *Course*, ROAD, ROUT—RUT, &c., the *Furrow*, *Channel*, &c., made for conveying water. I shall shew, that the English word *Rill* is quasi RIGL; and this very form we actually find in Welsh, for the same object, as RHIGOL, "A little Ditch or trench, a furrow." Nothing can be more probable than this conjecture respecting the sense of the Hebrew word, which becomes certain, when we consider the parallel Arabic term رجلة REJLET, which not only relates to the *Foot*, but means likewise "Flowing Waters, *Aqueducts*." Castet gives us some parallel Syriac term to this Hebrew word, where we find the interpretations, "Foramen, Hiatus "speluncæ.—Torrens, vadum, flumen;" where we have the idea of the *Hollow*, and the *Hollow*, as connected with Water.

Another

Another sense of the word רגל RGL, corresponds to our word *Times* and the Latin *Vici*, which Mr. Parkhurst explains by "Several distinct *Strokes* or *Impressions* on the senses, and may be rendered *Times*." This idea relates rather, I believe, to the regular *Paths*—or *Traces* made in walking, or the Regular *Channels* or *Furrows*, if we suppose, that it belongs to its more original sense. The Persian *Pei*, پی "A Foot.—" A Footstep, track, trace, mark, vestige," has a similar meaning, پی در پی *Pei der Pei*, "One after another successively." This is taken from the action of one *Foot* following another in walking. The Hebrew רגל RGL, signifies, says Taylor, "The Movements, Affections, Inclinations, Dispositions of the mind." Job xxxi. 5. Prov. vi. 18. Eccles. v. 1. Isai. lii. 7.; and likewise "Common conversation or business, 1 Sam. xxiii. 22. His *Haunt*, where he commonly converseth." The word often signifies nothing but *Ways*—*Courses*, &c., the familiar *Ways* and *Courses*, which a person takes. *Routine* has a similar meaning from the *ROUTE*, or *ROAD*. "Go, I pray you, prepare yet, and know and see his place where his *Haunt*," (רגל RGL,) "is." As a verb, this Hebrew term signifies "To Investigate, search or spy out," says Mr. Parkhurst; "That is, either To follow by the Foot, as it were, or rather, q. d. To Foot round a country or city in order to spy." This sense of *Spying* may either belong to the same metaphor as *Investigate*, from *Vestigium*, To Trace or Track out, or that of *Footing* or *Padding* about a Country, as Mr. Parkhurst observes. The latter is probably the true idea. The same Hebrew word means "To slander, calumniate," which Mr. Parkhurst imagines to be derived from the idea of *Smiting* with the tongue. Taylor thinks, that the sense of *Slandering* and *Defaming* belongs to the idea of acting "the Spy in common life in a bad sense." This sense is derived from the metaphor of making *Tracks*—*Traces*—*Marks*—*Scratches*, *Rasures* upon the Ground. If *RAIL* and its parallel terms do not directly belong to it, the Hebrew word must be considered as having a similar metaphor. Taylor explains the Hebrew word in this sense by the Latin *Obtrecto*; which is attached to the Element *TRC*, under the same metaphor, as it belongs, we know, to *Tracto*, *Traho*, *Tractus*, "A Trace, Mark or Streak," as R. Ainsworth explains it.

We shall now understand the origin of the familiar Arabic word رسول RESUL, an Apostle or Prophet, which belongs to the Hebrew רגל RGL, and the Arabic رجل RESUL; and signifies the Traveller—the Footer, the Walker on the ROAD. Mr. Richardson justly explains the Arabic رسول RESUL, by "An Ambassador, a Missionary, "Apostle, Prophet.—A Messenger, Courier." An adjacent Persian word is رسیدن RESiden, To Arrive; where we have still the idea of a journey on the ROAD. Another meaning of the Persian term is "To Hum, (as flies);" where we have the sense of Noise, annexed to this race of words. In the preceding column of Mr. Richardson's Lexicon we have رسل RESL, A gentle Pace—RUSUL, Prophets. The succeeding word to RKB רכב To Ride, in Mr. Parkhurst's Dictionary is רכל RKL, "To trade, traffic, merchandise," as our author explains it; which is derived, as I imagine, from the idea of Travelling. We cannot but note, how the explanatory term *Trade* connects itself with *Tread*; and we all know, that *Traffic* is applied to the Road, 'There is great Traffic on this Road.' The succeeding terms to this in Mr. Parkhurst's Lexicon

Lexicon are רָכַשׁ RKSH, "To bind hard or close, to join, connect;" רָכַשׁ RKS, "To earn, acquire by labour, or industry." We have seen how the sense of *Binding* connects itself with that of *Scratching* upon a surface in the Latin *Stringo*; and in an explanation of one of the senses of the Hebrew word, Mr. Parkhurst has adopted the terms ROUGH and RUGGED, where we are directly brought to the Elementary idea. Castel however brings us to the true idea, when he explains the verb by "*Elevavit, Ligavit, constrinxit,*" and the substantive, belonging to it, by "*Excelsa, Salebrosa,*" i. e. the RAISED, RIDGED, ROUGH places; and moreover, when he gives us, as the sense of the parallel Chaldee term, "*Triturare, contundere.*" The sense of 'To Earn,' &c. may be taken from the metaphor of RAKING dirt together, *corRADendi*; and hence it is, that the parallel Æthiopic term, produced by Castel, means "*Immundus, abominabilis, Pollutus,*" the Foul object; and that in Syriac the parallel term means A Horse, i. e. the RAKER up of the Ground. I ought to add, that the senses of the Arabic terms, produced by Castel, as parallel to RKL, the Traveller, bring us to the Feet and the Ground, as "*Percussit Pede. Pedam impexit.—Via; Latus jumentis, pars ea, quam fodit cat eques;*" or, as he might have added, *Pedibus—Ungulis jumentis calcata Terra.*"

It is marvellous to observe the powerful effects, which Language has produced on the operations of the mind, and how veins of imagery and even modes of action have been formed from the impression of words, which continue at once to exhibit the primitive and the derivative idea. If from this union of the *Missionary*—the *Preacher* or the *Prophet* with the *Foot* of the Traveller, that the peculiar imagery has arisen in the following passage, which is alike remarkable in its original and secondary application: "How beautiful are the Feet of them that Preach the gospel of peace, and bring glad tidings of good things." (Rom. x. 15.) The word adopted by Isaiah in the passage, to which St. Paul alludes, is רָגַל RGL, the Foot, which has been just examined. Hence it is likewise, that when the Apostles are sent forth to Preach the glad tidings of the Kingdom of Heaven, they are enjoined 'To shake the Dust from off their Feet,' as a solemn act of denunciation against a perverse people, who should reject the blessings of so great a Mission.

A name for an Astronomer in Arabic is رَاصِد RASSAD, which is derived from the idea of the ROAD. These notions may seem on the first view very remote from each other; but the interpretation of the Lexicographer will prove the truth of my hypothesis. Mr. Richardson explains this word by "1. An observer (of the stars, ROADS, &c.) 2. One who lies in wait (an assassin, robber, informer, &c.) 3. The Lion. RASSAD, An Astronomer. 4. A mathematician. 5. An observatory." This word may shew us, how impossible it would be in many cases to discover the leading idea, by which such different senses are connected, unless the Lexicographer, who is supposed to be an adept in his Language, either by chance or by design, had supplied us with the original notion. If in this case we had only seen, that RASSAD meant an Assassin—A Lion and an Astronomer, it would have been impossible for us to have discovered the idea, by which these senses were connected, unless by the most intimate knowledge of the Language. RASSAD, in the sense of a Robber, "One who lies in wait" on the ROAD, corresponds with our phrase "An High-Way Man." In Arabic likewise رَشِيد RESHID, is "One of the attributes of God: A Director, conductor, guide, sagacious, intelligent," which belongs

belongs, we see, to *RASSAD*, and means the person, who points out the *ROAD* to another. Hence is derived, as Mr. Richardson justly observes, the name of Haron *Al RASHID*, (هرون الرشيد *Hrun Al Rshid*), "The fifth Khalif of the house of "Alabbas, contemporary with Charlemagne." In the same column of Mr. Richardson's Dictionary we have *RESSAD* رصان "1. A Patrole. 2. A Collector of toll. 3. An "astronomer." We little imagined, that the name of Haron *Al RASHID*, with which we are so familiar, was derived from the idea of the *ROAD-Man*. In the next column of Mr. Richardson's Dictionary to that, in which *RASSAD* راصد is, I find راقب *RAKYB*, "1. An Observer. 2. A Rival;" which belongs to the idea of *Watching* on the *ROAD*. The *Rival* is the jealous person who *Watches* the actions of another. Again, we have رقب *REKUB*, "Contemplating, observing (the stars.)—Waiting, "Expecting." Having obtained the original idea, I must leave the adepts in the Arabic Language to discover the origin of the other senses, as connected with this leading notion.



RC, RD, &c. &c.

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 Words denoting *Water—Moist*  
 or other *Exhalations — Va-*  
*pours*, &c. &c. &c. connected  
 with the action of ROUTING,  
 RAKING *up* or *about the*  
*Ground*, under the various  
 ideas, of *Stirring up* or *about*  
*—Cutting up, Scattering about,*  
 with different degrees of *Vio-*  
*lence — Noise—Commotion*, or  
 so as to make RUTS—ROADS  
 —ROUTES, &c., *Furrows—*  
*Channels*, &c. &c.

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 ROTHOS, ROCHTHOS, ROIZOS, &c.
 (Gr.) Noise, Commotion, as
 of Water, &c.

RITH, REITHRON, RAIDAR, &c. &c.
 (Sax. Gr. Welsh, &c.) a River,
 Channel, &c.

RUISSEAU. (French,) A Kennel,
 a Rivulet.

RAD. (Germ.) A river running
 impetuously—the course of
 a River.

RADen. (Germ.) To Run, to be
 carried forward impetuously,
 to Rout up the Ground.

RHUD. (Pers.) A River.

RHT. (Hebrew, Syr. Chald.)
 A Gutter, Trough, To Run
 down.

HREGG, REGG, REGEN, RIGO,
Raino, Rain, &c. (Run. Germ.
 Lat. Gr. Eng. &c.) To Dash
 or Sprinkle with Water.

RAZO — RATHA -*Miggs*, (Gr.)
 Splashings of Water, Dirt, &c.

ROS—EERSE—ARROSER, (Latin
 Gr. Fr.) Dew—To Sprinkle,
 &c., To Cast or Scatter about
 Water.

REEK, RECAN, RAUCHEN, &c.
 (Eng. Sax. Germ.) To Cast
 or Emit a Watery or Foul
 Exhalation.

RACU, RAK, RAWK, &c. &c.
 (Sax. Scotch, &c. &c.) Rain,
 Mist, Fog, &c. &c.

&c. &c. &c.

I HAVE

I HAVE had perpetual occasion to observe, that the order of arrangement presents to the writer one of the greatest difficulties in works of this nature. I shall in this article consider a Race of words, belonging to our Element, which relate to *Water—Moist* or other *Exhalations, Vapour, &c.*, though I do not attempt to prove, that all these words are to be regarded as directly belonging to each other. Many are probably derived from different portions of the same fundamental train of ideas; though some of them may certainly be considered, as more immediately belonging to the same series of terms. I have supposed, in my general hypothesis, that the Radical RC, RD, &c. expresses the action of ROUTING—RAKING up—about—along, &c. the Ground, so as ‘To Stir up—Cast it up—Scatter it about, with various degrees of Violence—Noise—Commotion—Agitation, or so as to make RUTS—ROADS—ROUTES—Furrows—Hollows—Channels, &c. If we take into consideration these various circumstances, we shall see the origin of the Race of words, under the Radical RC, RD, &c. denoting *Water—Exhalations—Vapour, &c.* under the various accidents, attached to such objects, of *Noise—Agitation—Dashing—Splashing—Sprinkling—Spouting up—forth—out—of Running in Channels, &c. &c.* We shall oftentimes be enabled to perceive, which of these turns of meaning is most prominent in the sense of a certain word; though frequently some or all of these ideas will be combined and inseparably blended with each other.

Among the terms, denoting *Noise* connected with *Water*, we have the following; as the Greek *ΡΟΗΘΟΣ*, (*Ροηθος*, *Undarum strepitus*, *Remorum*;—*Strepitus*, *Tumultus*, *Impetus*); *ΡΟΗΤΗΘΟΣ*, and *ΡΟΗΤΗΘΕΩ*, (*Ροηθηθος*, *Fluctuum Strepitus*, *Fluctus*, *Ροηθηθω*, *Strepitum seu Stridorem edo*); *ΡΟΙΖΟΣ*, *ΡΟΙΖΟ*, (*Ροιζος*, *Stridor*, *Sibilus*, *Impetus*, *Ροιζω*, *Voluta equum in Flumine vel lacu ad abluendas sordes.*) Among such words we must class *ΡΕΙΤΗΡΟΝ*, (*Ρειτηρον*, *Alveus*;—*Flumen*, *Fluvius*; *Rith*, (*Sax.*) *Rivus*; the Welsh *Raidar*, a Cata-ract;

ract; and *Rhedeg*, "To Run, to flow or stream as a River." The Welsh Lexicographers have referred us, under *Rhedeg*, to the Hebrew רַחַט *Rahat*, רוּץ *Rutz*, Currere; רָדַף *Rhedaph*, Sequi, insequi; the Chaldee רִטָּן *Reten*, Cursor; רִדָּא *Reda*, Iter facere; and the Greek Ρῆω, *Rheo*, fluo.

The preceding word to this Welsh term in Mr. Richards' Dictionary relates to *Noise* in general. RHECHAIN signifies *Pedere*, and "To make a Noise." In the column adjoining to that, where these words are found, we have RHAWD, "a Troop, a company;" on which Mr. Richards observes, "Q. wh. the English Rout be hence derived; and Q. wh. RHODIO come from hence, *au* being "turned into *o*, as usual." The Welsh RHODIO signifies "To Walk;" and in the same column of Mr. Richards' Dictionary, where this word occurs, we have RHOCHAN, "A Grunting," belonging to RHÔCH, "A groaning or grunting, a roaring;" RHODL, RHODOL, "An oar to Row with;" RHODOL, "A Paddle, Staff;" RHODWYN, "The river *Rhone* in France;" RHOD, "A Wheel." So in Arm. Cor. *Rôz*." belonging to the Latin ROTA, from the ROUTE, ROAD, or RUT made on the Ground. The succeeding word to *Rhód* is *Rhadawg*, a Shield, which is perhaps taken from the round form of the *Wheel*. In the succeeding column we have *Rhuo*, To Roar; RHUAD, A Roaring; and RHUADWR, A Roarer. The preceding term to RHOCN, "A Groaning or grunting, a roaring," is RHOCAS, "A Young Lad," which probably belongs to the idea of the *Roaring* or *Noisy Boy*. The Celtic RHOCAS directly brings us to the Italian RAGAZZO, the Boy, &c. In the same column of my Italian Vocabulary, where this word is, I find RAGGIO, a Ray, Beam; and RAGGHIO, the braying of an ass." I have shewn, that RAY, RADIUS, &c. denote the *Lines*, which are made by *Scratching* upon a Surface, and that the sense of *Noise*, attached to our Element, is derived from this action. In the same column of Mr. Richards' Dictionary, where *Rhodwyn*, &c. is found, we have
RHODRES,

RHODRES; "Pomp, ostentation, or shew, vain-glory, glorying, "bragging, boasting;" and RHODDI, To give, bestow. The Celtic Scholars will consider, whether these words may not relate to the *Noisy—Swelling* Braggart, and to an ostentatious—Bragging mode of conferring favours.

The French *Roder*, "To rove or ramble about," may justly be considered as belonging directly to the Celtic RHODIO. The French Etymologists, under *Roder*, justly produce these Hebrew and Chaldee terms RATS, RAHAT, together with the Greek ROTHEIN, (Ροθῖν); and they add likewise the Syriac RDO, "Marcher, voyager, "cheminer;" the German *Raden*, Courir, se *Hater*; the Welsh *Rhedeg*, and the Bas-Bretagne terms *Rhedec*, *Rhedén*, Courir, which we see all belong to the sense of our Element. The Hebrew רץ RZ signifies, says Mr. Parkhurst, "To Run, Move or "Ride swiftly, to Run, to cause to Run, to *Drive* or *Force* one "thing against another, to Dash, crush.—As a N. with a formative א A, "רץ" ARZ, "The EARTH, or Earthy Matter," &c. &c. Hence he adds "German ERDE, Saxon EORTHE, and "Eng. EARTH, and perhaps Greek Ερῆ, the same." The succeeding term in Mr. Parkhurst's Lexicon is רץ RZZ, "To Run "here and there, or with swiftmess and violence.—To Dash, "break or Bruise by collision." He adds, as Derivatives, "Gr. Ραῖω, To Dash; Ραῖω, To Break, to *Rush*. Qu.? Compare "under רץ. German *Risch*, Quickly; Sax. *Raus*, and Eng. "Race. Also Risk. Qu.?"

In the same opening of my French Dictionary, where *RODER* occurs, we have *ROSSER*, "To bang, to lick, to thrash, to maul;" as my Lexicographer explains it; where we have the full sense belonging to these terms of Commotion and Violence, *ROUT*, &c. &c. Le Duchat observes, that the French *Rouer* is sometimes put for *Roder*. My French Lexicographer explains *Rouer* by "To break "a man on the Wheel.—To Jade, to tire, to *Harrass*.—*Rouer de* "Coups,

“Coups, to bang soundly, to maul unmercifully.” We see, that *Rouer*, ‘To break on a Wheel,’ belongs to *Roue*, a Wheel, quasi *ROTA*; but the sense of to *Harass*, &c. is attached to the more general idea of the Element. Let us mark the explanatory word *HARASS*, which I have shewn to be derived from *HARROW*, *HERSER*, To Stir up the *EARTH*. The preceding term to *Roder* in the Dictionary of Menage is *Rodomontade*, belonging to *Rodomont*, which I have conjectured in one place to signify ‘The Rover ‘about the Mountains,’ as in *Passamonte*, &c.; and perhaps the Reader in seeing these terms for motion might be inclined to this idea; I have however proposed a different origin of the word in another place. I have before produced the German *RADen* and its parallels, which will unequivocally unfold to us, that the name for a *River*, &c. is derived from the idea which I have proposed. Wachter has placed *RAD* in various articles with the following different significations; “*RAD*, Cito, celeriter;—*ROTA*, Currus, “*Fluvius impetuose currens*—*RADen*, Currere, Properare, et cum “*impetu ferri*; and *RADen*, Extirpare,” bearing the same meaning, says Wachter, as *ROTTen*, or *aus-ROTTen*, “*Extirpare, sive id* “*fiat destructionis, sive culturæ causa.*” Here we unequivocally perceive, that the *River*—the *RAD* is derived from or connected with the idea of *ROUTING* up the *Ground*.

ROTHER, in old British, is a name applied to Rivers, as Baxter observes; who derives it from *Tr Odr*, Limes. He imagines, that *ROTHER-Hithe* is “*Ripa Limitis*,” and *ROTTER*=*Dam*, Agger Limitis; and Lye supposes, that *ROTHER-Hithe* may be derived from *Rethra*, Nauta, and mean “*Nautarum Portus.*” (*Saxon Dict. sub Rethra=Hythe.*) *ROTHER* means here, I conceive, A *Water* or *River*. Junius has an article, under the term *REI*, which, as he says, “*olim Anglis Flumen denotabat. G. Ru, Ry. H. et H. Rio.*” “*B. Ruye. Sunt à Pter, Puv, Corriere, de aquâ: unde et Pter, Puv,* “*fluxus,*

"fluxus, fluentum. A Saxonibus quoque RITH est Rivus. Al. RITHA "est Torrens. Gr. *Puſſos*, Fluentum;" and Lye adds, "Cur non "*αμωρος*, derives à C. B. *Rhe*, Fluere, Currere?" In Persian, رود RUD is "A River, a torrent, flowing water." An adjacent word is RUKH روح (Pers.) The *Intestines*; and رود RODE, "An Intestine;—The string of an Instrument." RUD means a *River*, from the *Hollow* or *Channel* or RUT, in which it runs; and hence it signifies the *Intestines*, the *Hollow* vessels; and in a secondary sense "The string of a musical instrument," from the idea of the *Intestines*, of which Strings were originally made. RUD likewise means "Song, Cheerfulness, jovial conversation, convivial mirth," from the string of a Musical instrument. The preceding Arabic word to RUD is رويد RAWD, "Moveable, Moving. RUD, A Slow, "easy Pace." Here we have the idea of RACE or motion in a ROAD; and thus RUD, the River, is the ROUTE or *Course* of the River. In the same column of Mr. Richardson's Dictionary we have RUDBAR, "A River in a valley, A Channel formed by the "Torrent, &c.; and RUDKHANÉ, The bed of a River." In the same opening of Mr. Richardson's Dictionary I find RUT, A River. In the Greek REO and RUO, (*Puſſ*, *Puſſ*,) we have the form ^R; but the form RS appears in REUSO, (*Puſſ*,) and in the Derivatives ROOS, ROUS, REUSTOS, ROIKOS, &c. (*Puſſ*, *Puſſ*, *Fluentum*, *Fluxus*, *Puſſ*, *Puſſ*, *Fluidus*.) The REO, (*Puſſ*, *Loquor*,) To Speak, might be derived from the idea of *Noise*; but we shall find, I imagine, that it belongs to the sense conveyed by ERUO, (*Eruo*, *Traho*,) or the Latin ERUO, i. d. *Proferre verba*. The term RHT, signifies in the Hebrew "A Gutter, or Trough;" and in Chaldee and Syriac "To Run down," as Mr. Parkhurst explains it. An adjacent word in the Lexicon of this writer is רח RZH, "To waste, attenuate, make lean, famish," which must be referred to terms of Violence, as RADO, RASE, &c. The succeeding word is רח Rach, "To cry out or shout, for grief or joy;" where we have

have the idea of *Noise*, as in *Rugio*, &c. &c. The next word is רזם RZM, "To be contracted, scowl, as the eyes of a person in " anger," which belongs to the notion of a Face contracted into RUTS, *RUGÆ*, &c., as I have before observed. The next word is רזן RZN, which, as some imagine, relates to the idea of *Weighing*, *Balancing*, &c., though Mr. Parkhurst observes, that " it " seems better to refer this word to the root, רזח " RZH, which means, as we have seen, "To Waste, Attenuate," &c. The next word is רח RCh, Air in motion—REEK, &c., which I have before fully discussed.

We have seen, that the German *Regen* signifies, as my Lexicographer explains it, "To Stir, move, agitate, excite something," which accurately expresses the sense of the Element, as it has been unfolded in these discussions. The succeeding word in my German Dictionary is *Regen*, the *Rain*, which we now see belongs to the idea of *Agitation*, *Commotion*, &c. In the English *Rain*, and in some of its parallel terms, the Radical consonant G is lost, and the N, which is only an organical addition to the G, remains. The Etymologists refer us, under *Rain*, to the parallel terms in other Languages; as the Saxon *Hregn*, *Rægn*, *Ren*, the Gothic *Rign*, the German *Regen* or *Regnen*, the Belgic *Reghen*, the Danish and Islandic *Regen*, the Swedish *Ragn*, the Runic *Hregg*, *Regg*, the Greek *Raino*, (*Ραινω*, *Aspergo*, *Irroro*); and they remind us, moreover, of the Latin *Rigo*, and the Greek *REGNUO*, *REGNUMI*, (*Ρηγνυμι*, *Frango*), and the phrase in Pausanias, "*RAGDAIOS Uetos*," "*(Ραγδαιος υετος Pluvia impetuosa et cum quâdam vehementia pro-* " *rumpens.*") These terms may be conceived as belonging to each other, under the general idea of *Commotion*, *Agitation*, but in some we are directly brought to the original action of *Scratching* upon a Surface.

In Italian, *RIGA* means "A Line, a Dash;" and *Rigare*, To Water, Sprinkle; and *Rigagno*, *Rigagnolo*, a Rivulet; to which
my

my Lexicographer puts, as a parallel term, the French RUISSEAU. The Etymologists derive RIGO from *Pryu*, Algeo,—from *Picos*, and *Ayu*, &c. &c. They record likewise *Raino*, (*Pauu*, Aspergo, Irroro,) quasi *RAJno*, a term which I have already illustrated by producing the race of words, with which it is accompanied in the order of a Vocabulary, as *Raio*, *RAISO*, *RAZO*, *RATHamigx*, &c. (*Pauu*, *Pauσu*, Profligo, &c., *Paζu*, Perfundo, aspergo, a *Pauu*, vel *Pησsu*, Frango, *Paθαμυγξ*, Gutta.) Here we see, that these terms, denoting the *Sprinkling* or *Dashing* with Water, are connected with words expressing actions of *Commotion*, as of *ROUTING* up or about, or *Breaking up*. We have seen, that *RATHA=Migx*, (*Paθαμυγξ*, Gutta,) relates to the *Splashing* up of *Dirt* by Horses in running, *KONIHΞ PAΘAMITTEZ* *εβαλλον*. (*Il. ψ. 502*.) Perhaps the *Migx—Miggs* in *RATHA-Migx*, *Migg-os*, may belong to such terms as *Mignuo*, (*Μιγνυu*), and its parallels *Misceo*, *Mix*, &c., words, under the Element MG, denoting '*Agitation*,' &c., which I shall shew to belong to the idea of *Stirring* up the *MUD*. Let us mark the explanatory term *Ir-Roro*, which will bring us to the Latin *Ros*, *ROR-is*, from whence we pass to the French *Ar-Roser*. The Latin *Ros* has been referred by Martinius to the Greek *ERSE*, (*Ερση*), to the Chaldee *רם RS*, Stillare; to the Arabic *رش RS*, Aspergere; to the Hebrew *רסם RSIS*, Stilla, Gutta, which belongs to *רם RS*, To Moisten, before produced. Mr. Richardson, under *Sprinkle*, gives us, as a corresponding term, the Persian *ريزدن REEZedun*, which signifies "To dissolve, To Break in pieces, to pour, to diffuse, to "scatter: To be scattered, bruised, melted. *Rizidé*, Dispersed, "Flowing," which unquestionably belongs to such words as *REGnuo*, (*Ρηγνυu*, Frango,) *Rout*, &c. &c. Lye produces the term *RAGG*, which he explains by "*Substillum*, *Pluvia Roscidula*;" and which he refers to *Racu*, (Sax.) *Rækia*, (Isl.) *Pluvia*; the Runic *Rigg*,—*Hrigg*, from *Roka*, "*Unda sursum ventis dispersa*," and the same Lexicographer refers to these terms the Scotch words

used by Gawin Douglas RAK, ROIK, REEK, "quæ idem signifi-
"cant;" where we are brought to the English term REEK.

The English REEK has been referred by the Etymologists to the Saxon *Rec*, *Recan*, the German *Rauch*, *Rauchen*, *Riecken*, the Belgic *Reuck*, &c., the Islandic *Ruika*, the Danish *Roger*, &c., who inform us, that Martinius derives the German *Rauch* from the Hebrew רוּחַ *Ruch*. Lye however observes, "Dispice interim annon
"A.S. *Rec* magis videri possit abscissum ex Ρακελος, quod Hesy-
"chio exp. Σκληρος, Durus, Asper; vel ex Ραικερος, quod eidem
"doctissimo Grammatico exp. χαλεπος, Difficilis: atque adeò huc
"pertinent quæ Regum sapientissimus habet Prov. x. 26. de mo-
"lestia fumi." The Greek RAKelos, (Ρακελος,) and RAIKeros,
(Ραικερος,) belong to the sense of our Element when it denotes *An-
noyance—Disturbance*, as 'To RAKE up the feelings,' &c. RAKelos
has the same form as the French RACLER, "Scrape, shave or RAZE
"off." In the same opening of Lye's Dictionary, where REC,
Fumus, is found, we have RECED, "Domus, aula, palatium, basi-
"lica;" on which Lye observes, "Domus, autem ideo forsan
"RECED dicebantur, quod focos habentes in centro Fumo plenæ,
"(Fumosæ,) esse solebant." We shall perhaps approach nearer to
this idea in the Saxon REESN, parallel to the Gothic RAZN, Domus,
as the Saxon term signifies a *Roof*, *Rafter*, "Asser;—Lacunar,
"Laquear."

We shall now understand how the sense of REEK is involved
in the train of ideas, which I am at present unfolding, and how
impossible it is to select a peculiar notion, to which it may be
said more directly to belong. We plainly perceive in the term
REEK—To REEK, &c. the idea of a *Vapour* or *Exhalation*—particu-
larly a *moist vapour*, *Cast forth—Emitted—RISING* or—*RAISED* up,
as if connected with the idea of *Dirt RAKED* or *ROUTED* up, in
a state of some *commotion* and *annoyance*. The fundamental
idea of REEK, 'To REEK,' is that of *RISING up*—being *RAISED* or
RAKED

RAKED *up*, and this is the familiar notion annexed to objects of this nature. Hence we say 'The REEK RISES—The Vapour 'begins to RISE;' and from this metaphor, as we know, the term *Exhalation* is derived;—*Exhalo*, "To *Exhale*, or breathe Out," "to evaporate, to steam, to *Cast* or *Send forth* a fume, or "vapour;" where, in the explanatory terms "*Cast* or *Send forth*," and in the use of the prepositions *Ex*, *E*, and *Out*, we see the fundamental idea. We cannot separate likewise from the sense of this word REEK, as it is sometimes applied, the idea of *Commotion*, and we often perceive annexed to it the sense of an *Annoying* or *Disturbing* Commotion, if I may so say, or *Foul* species of *Commotion*; which brings us more directly to the original idea. We shall find too, that REEK particularly refers to a *Watery Exhalation*; and thus we see, how it connects itself with RAKU, RÆKIA, &c. &c. *Pluvia*. Let us mark the explanatory term *Disturbing*, expressing at once *Annoyance* and *Commotion*, and belonging, as we know, to *Turbo*, *Turbidus*, which latter word R. Ainsworth actually explains by "*Muddy, Thick, Foggy*." I shall shew, that *Turbo* is derived from the idea of 'Stirring up 'the Foul or *Turpid* (*Turpis*,) Dirt of the Ground or *Turf*.'

It was not necessary that Lye should have had recourse to a Greek word denoting *Asper*, for the origin of REC, &c. Smoke, as the Teutonic word ROUGH, &c. would have at once supplied him with the same idea; and in German the senses of ROUGH and REC are actually represented by the same term, or by terms under the same form, RAUCH, ROUGH; and RAUCH, Smoke. These ideas are so involved with each other, that it is oftentimes impossible to mark the shades of difference, by which they are distinguished. I have shewn, that ROUGH is derived from the idea of *Routing*, *RAking*—*Casting up* or *Breaking up* a surface into RIDGES; and thus we see, how it agrees with REEK in its fundamental idea. In English, REEK signifies at once the ROUGH

RIDGE

RIDGE or Protuberance, as we might explain it, and an *Exhalation*. Nathan Bailey explains "To REEK" by "To Cast a steam" or smoke," in one article; and in another, "REEK, A Mow, or Heap of corn." We shall now understand, that the one may be considered as the passive participle of the other;—To REEK means 'To Cast out—RAKE or RAISE up or out;' and the other signifies 'The Cast out—the RAKED or RAISED up—the RIDGE—Protuberance,' &c. Our author has another article "To REEK or wear away, *His Sickness REEKS* him; i. e., wastes or wears him away; where REAK has the metaphorical sense, annexed to the action of Casting up—RAKING or Scratching up, about, &c.—Tearing, Vellivating, Fretting, &c. In Scotch, REIK means *Smoke*; and it means likewise "Metaph. A Disturbance; A tumult," as Dr. Jamieson explains it. This sense of *Disturbance*, &c. unequivocally shews us, how the idea of *Smoke* is connected with that of ROUTING or RAKING up the *Dirt*; and accordingly the Latins say equally 'Pulverem' vel 'Fumum Excitare.' In Scotch, REIK means 'To Reach,' and "To REIK out—foorth," corresponding with our term RIG, To fit out, &c., as Dr. Jamieson explains them in separate articles. I have shewn, that To REACH means 'To RAKE or Draw out—along, &c.—Stretch out,' &c., and that REIK out or forth means to RID or RAKE out a surface; and thus we see, how all these terms belong to the same fundamental idea. We cannot but perceive, how the words *Out* and *Forth*, annexed to REIK, bring us to the true notion, and are alike applied to REIK, the Exhalation, which REEKS Out—to REIK, the Tract, which REACHES or Stretches Out; and to REIK, the term of preparation, what RIDS Out. Dr. Jamieson refers us, under REIK, to other forms of the same word, RAK, RAWK, &c. "A thick mist or fog, a vapour;" and here he has collated various words signifying Moist—Humid, &c., as *Rak-ur*, *Rek-ia*, (Island.) *Humidus*, *Irrigare*, &c. &c. I have already produced the terms under our
Element,

Element, relating to the *Sprinkling of Water*; and I have shewn, that they alike belong to the idea of *Agitation, Commotion*, in ROUTING up the Ground.

Dr. Jamieson, under RAK, produces the English RACK, before explained, with a disquisition, which it is not necessary to record. Our Lexicographer has justly referred the Islandic *Rok-r*, the Twilight, and *Rokv=a*, Vesperascere, to the race of words, denoting a *Vapour—Fog*, &c.; and he has properly reminded his readers of the Scotch phrase, A ROOKY day, “when the air is thick, and “the light of consequence feeble.” Hence it is, I imagine, that RATO, in Gipsej, means the *Night*; and that in Gothic we have RIWIS, RIWIZ, Tenebræ; RIWIZAN, Caligare, obscurus fieri; and in Irish, REAG, Night; REAGdhall, Purblind. In the succeeding column of Mr. Shaw’s Dictionary to that in which these Irish words are found, is *Reall, Realt*, A Star; and I must leave the Celtic Scholars to consider, whether *Reall* may not be quasi *Reagll*, that which is seen in the *Night*. I have offered however a different conjecture in another place. In the Hindostanee Dialects, RAUT is *Night*; and RAUK, Ashes; where we are at once brought to the idea of *Dirt*. The terms *Dusk—Dusky* and *Dust*, &c. &c. have a similar relation to each other.

The English word REECHY, as ‘REECHY Bacon,’ is nothing but REEKY, as the Commentators on Shakspeare understand; though it does not always mean *Smoky*, as Mr. Steevens interprets it. A REECHY surface is that from which there arises a Foul *Exhalation*, or rather *Exsudation*, or on which some *Foul* matter is collected, like a foul *Exsudation*. In the first and more original idea it is used by Shakspeare, where he talks of “REECHY Kisses,” (*Hamlet*); and the “REECHY neck of the Kitchen Malkin,” (*Coriol.*); and in the second sense, when he talks of a ‘REECHY Painting,’ (*M. Ado*, &c.) I cannot help adding, that Shakspeare has used REEK with the

the due metaphor of "*Drawing or Casting up—forth,*" according to my hypothesis, in the following passage;

"For there the sun shall greet them,
"And *Draw* their REEKING honours *up* to heaven."

Whenever the terms REEK, &c. relate to the *Foul* or *Dirty* Vapour *Exhaled* or *Cast out*, we are brought more directly to the original idea of '*Dirt Cast out.*'

We perceive, how these words REEKY, RECHY, &c. connect themselves with terms signifying a *Foul—Filthy* or *Corrupt* state of things, as RUST, RUSTY, RESTY Bacon, EUROS, (*Euros*, Situs, mucor); ROCCIA, (Ital.) ROT, ROTTEN, &c.; and they differ only in this respect, that these latter words seem to relate to *Dirt* simply, without including the idea of '*Dirt, as Cast or Thrown up.*' Yet this is a minuteness of distinction, which it is scarcely necessary to propose. In another form of the word EUROS, (*Euros*,)—the term EURUS, (*Euros*,) we pass into the idea of what is *Cast or Thrown out*; as I have before shewn, that it means the *RIDDED-out* way, so as to be *Spacious* and *Broad* for any purpose; and in the adjective EURODES, (*Eurodes*, Putris, situ obsitus;—tenebricosus, obscurus; Amplus; latus,) we have both ideas combined. Let us note likewise, how this word relates to what is *Dark* from the idea of *Dirt*, as we have just seen. I may here remark, that ROT is derived from *Dirt* in a *ROUGH—Broken—ROUTED-up* state; and that ROTTEN in German at once actually signifies '*To ROT,*' and '*To ROUT up the Ground;*'—"ROTTEN "et composite *Ver-ROTTEN, Putrescere*; — ROTTEN, *Rumpere terram*, sive id fiat Aratro, aut Fodiendi instrumento, quod "faciunt coloni, sive Rostro, quod faciunt sues." (*Wachter. sub voce.*) So allied are the ideas annexed to REEK and ROTTEN, that these words are combined by Shakspeare.

"You common cry of curs! whose breath I hate,
"As REEK o' the ROTTEN fens."

The

The succeeding articles in Dr. Jamieson's Dictionary to RAK, "the thick mist," are RAK, RAWK, "The rheum which distils from the eyes during sleep, or when they are in any degree inflamed;" and "The greenish scum, which covers water in a state of stagnation." Dr. Jamieson has understood, that these words belong to each other; and he cannot help seeing, that one of them at least has some relation to the idea of *Casting* or *Throwing* out. This Lexicographer observes under the word RAK, The rheum, that it may "be allied to Isl. *Hrak*, rejectaneum, "quid, from *Hrek-ia*, *Reka*, pellere; *Reka*, ut Ejicere; hence *Rek*, "Su. G. *Wrak*, Whatever is *Thrown out* by the sea on the shore."

The succeeding word to RAK, the Scum, is RAK, "A Stroak or blow," as Ruddiman explains it; where we have the action of Violence, which we have so often seen annexed to this race of words. Dr. Jamieson has seen, that "it may be referred to the Islandic *Reka*, Propellere." The succeeding terms are RAK—*Sauch*, RAKE, RAKE, a swift pace; RAKYNG, RAKKET, RAKless, Careless. Dr. Jamieson observes, that RAK—*Sauch* is "a reproachful term" from RACK, To Stretch; and *Sauch*, the Willow, "the twig of willow, the instrument of execution, anciently used." Under this idea the term corresponds with our expression *Crack-Rope*. RAKE is so used in one passage; 'Torn tow RAKE,' that Dr. Jamieson conceives it to be an error for "Torn to WRAKE, i. e. Turn or bring thee to WRECK or ruin." We have seen the same idea under both forms, as in REGNUO, (Ρηγνυω, Frango,) &c. &c. In RAIK, the swift pace, and in RAKYNG, which our author explains by *Wandering*, we see the genuine idea of RAKING about. Some consider RAKKET as denoting "Blow, box on the ear;" where we have an action of Violence; but Dr. Jamieson imagines, that the word may either relate to RACKET, the term of *Hurry*, or it may express the idea of

of something Vile, and belong to the French RAQUE, Filth, Ordure, and the Teutonic RACKen, Purgare latrinas; where we are directly brought to the idea of *Dirt*, and of RAKing away *Dirt*. RAKless is RECKless, which I have explained on another occasion. These observations, which I have made on the terms denoting *Water*, belonging to our Radical, will be sufficient to elucidate the nature of the subject; nor will it be necessary to enlarge the catalogue of this race of words, as they will be all found to be impregnated with the train of ideas, which I have endeavoured to unfold with all possible diligence—fidelity and precision.



RL belonging to the form RCL,
RTL, &c. &c.

Terms relating to the action of
making *Hollows* — TRACKS,
&c. in the *Ground* — of
Scratching upon — *Grating*
upon a surface, &c. &c.

RACLER. (Fr.) To *Rake*.

RGL. (Heb.) A Track, Course,
&c. &c. for Water.

RIGAGNOLO. (Ital.) A

RILL, &c. (Eng.)

RAIL. (Old Eng.) Fluere.

RHIGOLI. (Welsh,) To Hollow
into Furrows, Trenches.

AmaRYLLIS. (Lat. Name.) The
Rill.

RHIGOL. (Old Eng.) A crown,

an enclosure, from the idea
of the enclosing Hollow.

RAGULED. (Heraldic term,) A
surface Notched or jagged.

RALLAR. (Spanish,) To Grate
upon a surface.

RALER. (Fr.) To RATTLE.

eRAILLER. (Fr.) To Scratch.

RAIL—RAILLER, RAILLERY,
(Eng. Fr. Eng.) To utter
Harsh — *Grating* Language,
Perstringere.

RAILS—RAILINGS. (Eng.) Pales
in the *Grate*-like form.

RAILLON. (French,) A Plough-
share.

ROLL—ROLLER, &c. (Eng.) To
Grate upon a surface.

ROITH, ROITHLEIN. (Celtic,) A
Wheel.

I SHALL consider in this article a Race of words, under the form
RL, which I conceive to be originally derived from the form
RCL, RTL, RCL, RTL, &c. &c. We have seen various words
under the form RCL, RTL, &c., as RACLER, ROOTLE, RATTLE,
RUSTLE, &c.; and we have seen too, what we should readily under-
stand, how the Radical Consonant C, T, &c. has been lost, and

the added Consonant *l*, *L*, has remained, as in '*Regula*,' *Regula*, '*Regula*,' '*Rule*,' &c. &c. I have before shewn, that the English term *Rill* is quasi RIGL; and in the Italian *Rigagnolo*, we see the *l* added to the Elementary form RG. Lye refers *Rill* to the Belgic *Rioole*,—to the form used by Gawin Douglas, *Ralis*, the term in Chaucer *Rayled*, and the Islandic *Ryll*. Lye likewise produces in another place *Rail*, as the term used by Spenser and Chaucer for "Fluere, Decurrere;" which he refers to *Rill*. I have produced in a former page the Arabic *REjilet* رجلة which relates at once to the *Foot*, and means likewise "Flowing waters, *Aque-ducts*;" and I have conjectured moreover, that the Hebrew רגל RGL, which is acknowledged to signify a *Foot*, denotes also 'A Track, Course, RUT, *Rill*,' &c. In Welsh, *Rhill* is "An order, a Rank, a Row," which I conceive to be quasi RHIGL, and to be derived from the regular *Furrows* or *RIDGES* made in Ploughing up the Ground. But however this may be, the adjacent Welsh words RHIGOL, "A little ditch or trench, a furrow;" RHIGOLI, "To Hollow into trenches or *Furrows*," directly coincide with my general hypothesis, and will place my conjecture respecting *Rill* almost beyond doubt. Here we have simply the Channel or Furrow, without the *Noise*. The name *Amaryllis* is supposed to be derived from *Amara*, (Αμαρα, Aquæ ductus, Sulcus in prato, per quem Aqua ducitur Irrigandæ terræ caussâ.) The *Ryllis* in *Amaryllis* is the RILL, the RHIGOL, a word of a similar meaning to *Amara*, (Αμαρα.) We see how RIGO is brought to the spot, supposed in my hypothesis, by the interpretation above adopted; "*Sulcus in prato, per quem Aqua ducitur IRRIGANDÆ terræ caussâ*." Every one acknowledges *Water* as the source of names, as Mr. *Water*, *Fountain*, *Brook*, *Rivers*, &c. &c.

RIGOL occurs in Shakspeare, and signifies, as the Commentators observe, A *Crown*. Its original sense I conceive to be that
of

of a *Channel* or *Hollow*; from whence it denotes in general that, which *Contains—Encloses—Infolds, &c.* The word occurs in *Henry IV. Second Part.*

“This is a sleep;

“That from this golden RIGOL hath divorc'd

“So many English Kings.”

(Act IV. S. 4.)

Mr. Steevens observes on this passage, “RIGOL means a circle. “I know not, that it is used by any author but Shakspeare, who “introduces it likewise in his *Rape of Lucrece*:

“About the mourning and congealed face

“Of that black blood, a *Wat'ry RIGOL* goes.”

Here RIGOL seems to mean little more than a *Channel—Furrow—Course*; and we may perceive, I think, more strongly in the epithet *Wat'ry*—“A *Wat'ry RIGOL*,” the original sense of the term. I must here observe, as I have perpetually had occasion to do, that words have a marvellous propensity to retain their original meaning.

In Heraldry, RAGULED, as Skinner observes, is the same as RAGGED, and means “*Crenis seu Incisuris exasperatum*,” where RAGUL conveys a similar idea to that, which I affix to RHIGOL, the RUT or *Hollow*. We here see, how RAGGED connects itself with ROUGH and RUGGED. The preceding word to the Heraldic term RAGGULED in Nathan Bailey, is “RAGGOULED or *Couped*,” “a term applied to a Branch that is sawed from the tree, or to “a stock so separated from the Root.” Here we see the word simply signifies *Cut*, and to this idea we should probably refer the term RIDGLE, for a Horse, which has been partly *Cut* or *Castrated*. In Scotch, the term is RIGLan, or RIGLand; where the *Lan* or *Land* originally denoted perhaps the very Spot, the *Land*; or it belongs to the English *Ling*, as in *Ridgling, &c., &c.* In the same column of Nathan Bailey's Dictionary, where the words above produced from this writer are found, we have RAG,

“the

noon. Menage derives *Erailler* from *Radere*, “*Rado*, *Rasi*, “*Rasum*, *Rasicum*, *Rasiculum*, *Rasiculare*, *Raculare*, *Railler*, *Erraculare*, *ERAILLER*.” Menage having seen that *Erailler* belongs to *Rado*, might have saved all this labour by adopting as the medium of his process the *RACLER*, To Scrape, &c., *Raler*, *RAILLER*. The *eRAILLER* is nothing but another form of *RacL-er*. The succeeding word to *RAILLER* in Menage is *Raillon*, which, in old French, means a Dart; that is, the *Scratcher*, quod Cutem *RADIT*. Menage informs us, that *Raillon* likewise signifies A Ploughshare; and that *Railhe* in Provence, and *Reille* in Languedoc, means a *Plough*. Hence it is, as he observes, that the Family of *Reillanette* have a Plough in their arms. The name of *Relhan* is derived from this source. In the sense of the *Plough* we are brought to the Spot supposed in my hypothesis. Menage deduces *Raillon* from *Radius* and *Radillus*: “*De Radillone*, ablatif de “*Radillo*, dit pour *Radillus*, on a fait *Raillon*: lequel mot a aussi “été dit du fer d’un dard: ces fers ressemblant à un *Rayon*.” I am surprised, that the term *Raillon*, a Plough; did not remind the French Etymologists of the Latin *Ralla* or *Rallum*, signifying “The Staff wherewith the ploughman in tilling putteth the Earth “from his share;” which we now understand to denote either that, which belongs to the Plough or *RAILLON*, or else the *Scraping Instrument*.

The term *RAILS* or *RAILINGS*, the sharp-pointed Stakes of wood fixed in the Ground for the purpose of Defence, seem to mean the Instruments, which are capable of *Grating—Scratching* or *Tearing* the Flesh, the ‘*Valli cutem RADentes*. That they are derived from the action of *Grating* upon a surface, is most certain; and I only express a doubt, because there is another idea annexed to this action, from which they may be taken. *RAILS* and *RAILINGS* may have the same form as the *Iron Grate*, which seems to mean the figure composed of Lines or Bars, like the

Lines

Lines made by *Grating* upon the Ground. The Latin *Crates* means for a similar reason "A bundle of rods wattled together.—" A Drag or Harrow to break clods.—A *Grate* of brass or wood." I have shewn, that *RACK*,—the *RACK* of Hay, belongs to a similar notion of *RAKING* or *Scratching* upon the *Ground*. Thus, then, it is evident, that the terms *RAIL*; *RAILINGS*, are attached to a race of words, which signify 'To *Grate* or *Scratch* upon;' and I shall leave the Reader to decide on the peculiar notion, from which they are taken. It is impossible perhaps to divide a fundamental notion into two different modes of conceiving it, when the object expressed admits both. In Scotch, *RALIS* means Nets, which Dr. Jamieson refers to *Rails*, as denoting the Enclosure. They probably however belong to each other, as denoting the *Grate*-like form. In the same column of our author's Dictionary we have *To RALE*, "To spring, or gush forth, to flow," which he justly refers to *RAYLED*, as used by Chaucer in the same sense, and to *RILL*. We have likewise *RALLION*, *Noise*, *Clattering*; where we have the same idea, which we have seen in other words of this race. The French *Grille*, the *Grate*, is supposed to be derived from *Craticula*, which may be so; yet the *g* or *ge* might be a Teutonic addition; and the *RILLE* might belong to the words before us. We now see, that *RAIL*, the verb and the substantive, contain the same fundamental of *Grate*, 'To *Grate*—The *Graters* 'or the *Grated*.' The Etymologists produce under *Rail*, the parallel terms, as *Riegel*, a Door Bolt; the French *Verrouil*, and the Belgic *Wervel*. In the German *RIEGEL* we have the more familiar form. The French Etymologists have derived the word *Verrouil* from *Veruculus*, a diminutive from *Veru*, which may perhaps be the fact. The *Ver* in *Verrouil*, is certainly taken from *Veru*, but the *Rouil* may belong to the race of words now before us. In the quotation produced by Menage from Rabelais, under *Raillon*, we find *Violetts* among the terms for weapons.

The

The *Land-RAIL* is so called, quod RADAT Terram Volando. Skinner imagines, that it takes its name from *Rail*, a Woman's Dress, which I have before explained. The preceding word to RAIL, Tignum, in Skinner, is a term before produced, RAGULed, "Vox Fæcialium, idem quod *Ragged*, (i. e.) Crenis seu "Incisuris exasperatum." Here, as we see, is the true idea. In Scotch, To RAGGLE means 'To Ruffle, to tear the skin,—In "architecture, to jagg, to make a groove in one stone for receiving "another," says Dr. Jamieson, who adds, "Most probably of the "same family with E. RAGGED, a term applied to stones that are "indented or jagged." The preceding term to this, is To RAG, "To Rally; also to Rate, to reproach," &c. &c.; where we are referred to *Bulli-RAG*. In RAG and RATE we see the simpler forms of RAGGLE and Rally; and the succeeding term is "*Raghmereisle*, "In a state of confusion, higgledy-piggledy; a term used in "some parts of Fife. But it seems merely local, and is now "almost obsolete," says our author. Here RAGH and REISLE have the same Radical idea, as in the words 'To ROUT—ROOT and 'ROOTLE about.' The RIG in *Righmeroll* has the same meaning; and the *Roll* belongs to the idea of *Rolling* or tumbling about. The *Me* or *Mer* in these words is probably derived from an impression of the use of *Me* or *Mer* in *Mire*, *MurMur*, *Marr*, &c. &c. The *Bully* in *Bulli-RAG* belongs to terms of 'Commo- 'tion,' under the form BL, as *Bully—Bellow—Bullio*, &c., which I shall shew to be derived from the idea of Stirring up the *Bolos*, *Pelos*, (*Βολος*, gleba, *Πηλος*, Limus.) Dirt, Mud, &c. In the North, RADDLE is "To Banter," says Mr. Grose in his Provincial Glossary, where we have the true form RD. The succeeding word to RADDLE is *Radlings*, Windings of the wall. North. Called "*Watlings*." Nathan Bailey explains *Wattles* by "Spliced Grates "or Hurdles." Here we see ROIL has the same sense as the Spanish *Ralar*, "To disturb by harsh *Grating* conduct, To vex, "molest,"

"molest," &c. Mr. Grose explains ROIL or ROYLE by "A big, ungainly slammakin, and great awkward blowze or Hoyden. "To ROILY upon one; To traduce his character. In Yorkshire, "To ROIL is used to signify the tricks of a RUDE, playful boy." Nathan Bailey explains To ROIL by 'To Range;' which I refer to the Welsh *Rill*. "An order, Rank, Row; RHIGOL, A little ditch, trench or *Furrow*. Mr. Grose explains ROILE or ROYLE in another place by "To perplex or fatigue, North."

The English ROLL, with its parallels *Role*, (Fr.) *Ruolo*, (Ital.) *Rollen*, (Germ.) &c. &c., is acknowledged to belong to ROTULA and ROTA. The ROWEL of a Spur, with *Rauelle*, (Fr.) &c., is likewise acknowledged to have the same origin. The Etymologists produce the Welsh RHOL; and in Lhuyd, under *Volvo*, we have the Armoric RUILLA, &c., and the Irish ROLAM. In the preceding column of my Armoric Vocabulary to that, in which *Ruilla* is, we have ROLL, A *Rawle*; and likewise RODELLA, To turn or wind about; and ROT, A Wheel; where we have the true form. In the preceding and succeeding columns of Mr. Shaw's Dictionary to that, in which *Rolaim*, To *Roll*, is, we find ROITH, A Wheel; ROITHleagan, A Circle, Wheel; and ROTH, A Wheel, ROTHlein, "A Whirl." The form RTL brings us to RATTLE, RUTTLE, &c. To Roll belongs REEL. In the Poems attributed to Rowley, RELE is used; and it seems to be applied both to the ROLLING surface of the Sea, and the ROLLING — *Disturbed* state of the Sky, as the Clouds. In the *Englysh Metamorphosis*, a ship is said to appear "Soft boundeinge over *Swelling azure RELES*," (v. 11.) where it surely denotes the ROLLING Sea; and in *Ælla* the same expression is used, accompanied with the *Lightening* and the *Thunder*, (529.) where it probably means the Sky. In Godwin, the Queen is told by the pious King to go in, and "View the azure RELE," as supposing, that she has no mind to pray.

Here probably the *Heavens* are understood; though the sense of it is not very manifest. In the second Eclogue, RELE is used as a verb, in a manner corresponding to REEL or ROLL. In Scotch, ROLE is "To Row, to ply the oar;" where it refers to the *Agitation* of the Water. The succeeding words in Dr. Jamieson's Dictionary are ROLK, A Rock; ROLLYD, *Enrolled*; and ROLLOCHIN *queen*, "A lively young woman," &c., which he justly refers to ROLLACK, To Romp; where we have the term of Agitation. In our vulgar combination ROLLY *Poley*, the same idea is likewise manifest. Dr. Jamieson appears to see no connection between these words. He has however produced, under *Rollochin*, the Islandic RUGLA, Effutire; where we have the true form. The *Rolk* may belong to the simple form ROCK, the ROUGH Crag, or it may belong to ROLL, as denoting the *Swelling-out* object. It is not necessary to produce any more terms under the form RL; as the Reader will from hence be enabled to understand the source, from which they are derived, and the mode by which they may be referred to that source. Certain terms with the breathing before the ^R, and the organical addition *l*, *L*, will be considered on a future occasion.

R.GG, &c. RnG, RNG, RN, &c.

To ROUT, ROOT, *Stir, Turn up, about, &c. &c. — Agitation — Commotion — Noise — what is ROUGH, &c.*

RUGCHOS or RUNCHOS. (Greek,)

RIS, RIN, *Rostrum*. (Latin,)

The Snout, Beak, Nose, the Router up of the Ground.

RICTUS, RINGO. (Latin,) The Mouth, To gape, &c.

REGKO, ROGKOS, RONCHUS, &c. (Gr. Lat.) Snoring.

RUKANE — RUNCINA. (Gr. Lat.) A Saw.

RUNCO, RONcare, &c. (Latin, Ital.) To Root out.

aveRRUNCO, aROINT. (Latin, English,) To

ROOT out — Drive out — away, &c.

RONchiose. (Ital.)

RUGged — ROUGH.

RONzare. (Ital.) To Buzz, Hum; To Ramble, Roam.

RUNT. (Scotch.) The Trunk of a Tree, originally the Root.

RUNT — RIND, (Eng. Scotch, Germ.) The *Stumpy* animal — the little Cow.

WREATH, WRITHE, WREST, WRIGGLE, WRESTLE. (Eng.)

WRONG, WRINKLE, WRANGLE, WRING, WRENCH, &c. (Eng.)

RING. (Eng.) To *Wring* or *Turn* about, *Round*, &c.

REINigen. (Germ.) To Clear, Cleanse, &c., i. e. To Remove dirt by *Stirring* it about — away.

REIN. (Germ.) Clean, &c.

RINSE, &c. (Eng.) To clean a bottle by *Wrinsing* or *Turning* it round.

REINein. (Gr.) To File, To File off, Polish.

RENDiden. (Pers.) To clear away *Mud* with a shovel or *Rake* — To Dig — To Polish.

&c. &c. &c.

I SHALL in this article consider the words under the form RⁿG, RNG, or RN, which have not been discussed in other parts of my Work. In the words which I shall examine, I conceive that the *n* was generally an organical addition to the G; and thus they may justly enough be considered as belonging to the Element RC, RD, RG, &c. We find that the organical *n* sometimes precedes and sometimes follows the G. In *Regnuo*, (*Ρηγνυω*, Frango,) the *n* follows; and in some of the parallel terms to *Rain* in other Languages, as the Gothic *RiGn*, the Saxon *RæGn*, the German *ReGen*, &c., the *n* follows. In this latter word however, it is difficult to decide, whether the *n* be an organical addition to the G, or the record of the Infinitive mood. The union of the sounds represented by N and G is perpetual. We know, that in French it is peculiarly apparent, as in oN, pronounced oNG, &c.; and that in Greek the sound of *n* before G is expressed by G doubled; as *TegGo*, (*Τεγγω*, Tingo.) In Latin, as we know, the *n* is adopted, as in *TinGo*; though we sometimes find, that the Radical form is likewise preserved. Hence we have *FreGi* belonging to *FranGo* or *FragGo*; *TetiGi* to *TanGo*, or *TagGo*, &c. In Greek, this union of sounds is applied to some of the consonants Cognate to G; and hence we have among the Grammarians, "Γ ante Γ, Κ, Χ sonat Ν," as *TagGo*, (*Τεγγω*,) becomes *TinGo*, *AgKura*, (*Αγκυρα*,) *AnChora*, and *EgChos*, (*Εγχος*,) *EnSis*. I ought likewise to remark on the formation of this Race of words with the N after the ^R, that it is not always necessary to suppose the previous form of RⁿG, as the *n*, that is in fact, the GG, may at once be organically attached to the R, by the same process, that the G itself is. Thus we see, that *Ronnuo* and *Roo*, (*Ροννυω*, Confirmo, Roboro, *Ρωω*, Roboro,) may be considered as directly belonging to each other. We cannot but note, how *Rome*, (*Ρωμα*, Robur,) is attached to these words; and we cannot but observe likewise, how *Robur* belongs to the same series. Thus we see, that the

the R[^] might be regarded as the Radical Consonant, and that *Reo*, *RONNUO*, *Rome*, *Robur*, are kindred terms, with the organical additions of N, M, B. I must observe however, that when these forms R{n, morb, &c. are once formed, they may be considered under one point of view, as totally distinct Radicals.

I have before produced the terms *RUGCHOS* or *Runchos*, (*ΡΥΧΟΣ*, Rostrum, Rictus,) and *REGKO*, *ROGKOS*, (*ΡΕΓΧΩ*, Sterto, *ΡΕΥΧΟΣ*.) or *RENKO*, *RONCHOS*, where we perceive, how the form RG passes into the form RN. Hence we have, as it is acknowledged, *RUNCO*, *aveRRUNCO*, *RUNCINA*, *RONCHUS*, *RONCHISSA*, &c. &c. In *RUKANE*, (*ΡΥΚΑΝΗ*, *Runcina*,) we have the form RK, with the organical addition *n* to the K. In *RICTUS* and *RINGO*, and in *RIS*, *Rin*, (*ΡΙΣ*, *Ριν*, *Ρινος*,) we have both forms RS, RN. I have before shewn, that all these words for the Nose or Snout, *RUGCHOS*, *RIS*, *Rostrum*, &c. belong ultimately to each other, and that they mean the *ROUTER* or *ROOTER up* of the *Ground*. In Italian, *Roncare* is 'To Weed;' and the adjacent word is *Ronchioso*, *RUGGEN*, *ROUGH*, where in the explanatory words we have the true form. I find likewise in the same column of my Italian Dictionary *Ronzare*, "To Buzz," "Hum," and "To Ramble, Rove;" where we have at once the idea of *Noise* and of an *Agitated Motion*. In Mr. Shaw's Galic and Irish Dictionary we have *Roncam*, To Snore. I shall not attempt to produce the various words under this form relating to *Noise*, *Agitation*, &c., as the Spanish *Roncar*, &c. &c., which are acknowledged to belong to this source. The term of superstition *Averrunco* or *auRUNCO*, is referred by the Etymologists to *Runco*; and hence we have our old English word *AROINT* or *ROINT* applied on a similar occasion.

As *Root*, under the form RT, is the substantive of the verb "To Root up," &c., so under the form RN we have *RUNT*, as a substantive, belonging to *AROINT*, *RUNCO*, &c. In Scotch,

RUNT

RUNT means "The *Trunk* of a tree.—The hardened Stem or Stalk " of a plant," as Dr. Jamieson explains it; who observes on this word, "Sibb. derives it, without any probability, from *Root*. It is " perhaps radically the same with the German *Rinde*, bark; also " crust; for what is a *Runt*, S. but the stalk hardened into a sort " of bark?" The term *Rinde* or *Rind* will be considered in a future page. **RUNT** meant, I imagine, originally the Root of the Tree; and then the Root-like substantial part, and it belongs to *Runcino*, &c., just as Root the substantive belongs to the verb 'To Root, out.' The explanatory word *Stem* means, we know, the Stalk and the Stock or *Stump* of a Tree. The succeeding word to **RUNT** in Dr. Jamieson's Dictionary is a word under the same form **RUNT**, "An old Cow," and in English "An Ox or Cow of " a small size," as this Lexicographer explains it; who justly refers the word in these senses to the Belgic *Rund*, a Bullock; and the German *Rind*, An Ox or Cow. Dr. Jamieson imagines, that the English and Scotch senses of the word are "evidently " quite different;" yet the Reader will now understand, that they both contain the same fundamental idea of the 'little *Stumpy* ' animal,' either as referring to its original diminutive size, or as denoting 'what is worn down to the *Stump*,' as we express it. Dr. Jamieson does not seem to understand, that **RUNT**, "the Trunk " of a tree;" and **RUNT**, "An old cow," have any relation to each other, though he gives us, as a secondary meaning of both words, the sense of "An old Woman."

The term **RINE**, (*Pm*, Lima,) A File—the Scratcher upon a surface, belongs to **RIN**, (*Pn*, Nasus,) just as *Runcina*, A Saw or Plane, belongs to **RUNCO**. The Greek **RION**, (*Pov*, Montis cacumen, promontorium,) the *Projecting Promontory*, is derived from a metaphorical application of **RIN**, (*Pn*,) the Nose, which projects from the face. This metaphor is perpetual. **RINOS**, (*Pvos*; *ov*, Pellis, cutis, corium;—Clypeus, scutum,) might originally denote the
Shield,

Shield, and be derived from the idea of that, which was *Projected* before the person for its defence; and in that case the *Skin* or *Hide*, as denoting the usual materials, of which the Shield was made, would be its secondary sense. We shall find however another idea, from which the term may be derived. In Welsh, RHŶN signifies "A Mountain, a hill, a cape, a promontory," says Mr. Richards; who proceeds thus: "In the Highlands of Scotland, it is *Run*, as our *Din* or *Dinas* is their *Dun*. RHŶN, "perhaps signified anciently a Nose, as the Greek *Pin*, *Rhin*. To "this *Rhyn* answers the old English *Ness*, as in *Sheerness* in the "Isle of Shepey, *Cathness* in Scotland, &c. And a promontory is "called by the same word, as Nose, in other Languages. Hence, the "compound *Penrhyn*, our most common word for a Promontory."

I have shewn in a former part of my Work, that WREATH, WRITHE, WREST, WRESTle, are derived from the action of *Stirring up* the EARTH (p. 609.) I have supposed, that WRENCH, WRING, with their parallels, are quasi WRIGCH, WRIGG. I have imagined, that RING, the *Circle*, is that, which is, WRUNG or *Turned round*, just as WREATH, in its gentler sense, belongs to WRITHE, the term of Violence. The verb 'To RING, (Pulsare, 'Tinnire'); *Hringan*, *Ringan*, (Sax.) &c. &c. is the Noise made in the violent action of WRINGing. I have shewn, that WRINKLE, with its parallels *Wrinckle*, (Sax.) *Runtzel*, (Germ.) &c. relates to the Surface made *Rough* or *Corrugated*, by WRINGing or *Turning up* that Surface; just as *Rugosus* or *corrugated* denotes the Surface made ROUGH by throwing it up into RUGÆ or Furrows, i. e. RUTS and RIDGES. What is WRONG is that, which is WRUNG,—*Turned aside*, or *Perverted* from its true course; and hence we have the word produced by Junius WRENCHES, "Deceitful Tricks, frauds." In Saxon, WRINC, sc. Eagas, is "Ictus oculi;" which means the "WRINGing or Turning about of the eyes." The WREN, *Regulus*, *Trochilus*, belongs to *Wring*, *To Twist* or *Turn about*, for the same

same reason as it is called *Trochilus*; and from the name of the Bird, the Saxon *Wrane*, *Libidinosus*, is derived. WRANGLE is a term of *Agitation*; denoting Strife, &c., belonging to the same idea of *Twisting—Turning* or *Stirring* about, as in the action of Contention. The Etymologists, under WRENCH and WRING, justly refer us, among other words, to the German *Ringen*, which my German Lexicographer explains by “To strive, struggle, “*Wrestle*, fight, contend.” In the explanatory term WRESTLE we see again the sense annexed to the action of WRESTING—*Turning* or *Twisting* about.

Wachter explains *Ringen* in various articles by “Flectere, “torquere, stringere. Anglo-Saxones dicunt *Wringan*, Belgæ “*Wringen*, Angli, *To Wring*;—Luctari;—Pugnare, certare, Vincere;—Lucrari;” where we have the same fundamental idea. In ‘Lucrari’ we still see the sense of ‘*Wringing* something from ‘a person.’ In German, RING, or *ge-RING*, signifies “Mean, sorry, “pitiful,” &c.; which belongs to *Ringen*, and denotes the person in a ‘WRUNG, Reduced state,’ and need not be referred to *Pyrrhus*, Rumpo, as Wachter conjectures. This Lexicographer explains RING in one sense by “Annulus, Concilium procerum, consessus “judicum. Solent enim, qui rei publicæ causâ conveniunt, *Circulum* “facere considendo. *Gloss. R. Mauri*: proceres *Hringa*.” To this idea he has justly referred the Italian *Rengare*, *Arengare*, *Aringare*, the French *Haranguer*, to which belongs, as we know, the English *Harangue*. In HARANGUE we have a breathing before the ^R, as in *Hringa*, *Wring*. We cannot but note, how the *Harang*, *Hareng*, the fish called the *Herring*, agrees in form with *Harangus*; and we shall now understand, that the HERRING is denominated from its *Pickled* state, or *Pungent* quality, as denoting that, which WRINGS, *Pricks* or *Excites* the palate. We know, that *Pickle* and *Pungent* belong to a similar metaphor.

In Shakspeare, WRIFHLE, and in other ancient writers,
WRIZLE

WRIZLE, occurs for *Wrinkle*, "This Weak and WRITHLED Shrimp," (*First Part of Henry VI. A. II. S. 3.*) In Scotch, WRINGLE is well explained in Dr. Jamieson, by "A WRITHING motion," to which he adds, "either allied to E. WRIGGLE, or to the following word." This word is WRINK, WRYNK, which he again properly explains by "A Turning, Winding.—A Trick, a fraud, "subterfuge;" and justly refers to the old English word *Wrenche*, the Saxon *Wrenc*, *fraus*, *dolus*; and the German "*Rancken*, "*Rencken*, To Bend, Turn." The adjective WRINKLIT, "Intricate, having many turnings," the succeeding word in Dr. Jamieson's Dictionary, is applied by Gawin Douglas to the Labyrinth* of Crete. It is curious to observe, how by a just impression the mind is directed to the original idea conveyed by a word, and how precisely the imagery of the Poet unfolds and confirms the conjecture of the Etymologist. In the following passage, the origin of the term WRONG is most accurately defined,

* I suspect, that the word *Labyrinth* itself is of Teutonic origin. We might conceive it to be compounded of *Laube*, (Germ.) the *Leafy Spot*—the *Arbour*, &c. &c., and of RINT, RING, &c. &c. *Winding*. In the Teutonic Dialects, *Laub* means a *Leaf*, and *Laube*, &c. signifies any Place covered with *Leaves*—An *Arbour*—Wood, &c. 'Umbra-culum, pergula frondibus cooperta;—Casa, tugurium, ex frondibus et ramis arborum contextum.—Silva,' &c. &c., as Wachter explains it. Various compounds of this word *Laube* are familiar in the Teutonic Dialects, as '*Laub=Hutte*, A Tent,' &c. It is curious, that the German term for a *Labyrinth* is a combination, precisely coinciding in sense with that, which I have imagined, as *Irr=Garten*, the *Err=Garden*, the *Garden* in which persons *Err* or *Wander*. I must add likewise, that in a Teutonic mind the idea of some *Leafy*—*Rural-like Spot*, as of a *Bower*—*Arbour*—*Garden*, &c. is certainly connected with our conceptions of a *Labyrinth*. Perhaps we might conjecture, that the YRIN in *Lab-Yrinth*, belonged directly to ERREN, and then the compound would be LAUBE=ERREN. I must leave this point to be adjusted by the adepts in the more ancient forms of the Teutonic Dialects; yet I persuade myself, that I am not very remote from the source of this word, and that a combination will be discovered, which will confirm my ideas on this subject.

fined, as denoting what is **WRESTED** or Perverted from its proper state, or its due and right course :

“ And I beseech you,
“ **WREST** once the law to your authority
“ To do a great right, do a little **WRONG**.”

The English *Round*, and its parallels, as produced by the Etymologists, *Rond*, (Fr.) the Teutonic *Rundt*, *Ronda*, (Ital. and Span.) *Tonda*, (Ital.) *Raund*, Clypeus; *Run*, *Rond*, Umbo, &c., are supposed to belong to the Latin *Rotundus*. If that should be the fact, they ought not to be considered as directly connected with the race of words before us. They might however be attached to such terms as **RAND**, the Bounding **RINGE**, or to **RING** that which is **RINGED** up, or **WRENCHED** up, if I might so say, *Turned up—about—over*, or **ROUND**, so as to *en-RING*, or *sur-ROUND*. The **RIND** of any thing seems to signify, that which *sur-ROUNDS*. The Etymologists have referred us to the Saxon *Rind*, the German and Belgic *Rinde*; and they have produced likewise the Greek *Rinos*, (*Πῑνος*, Pellis,) and *Ren*, (*Ρῑν*, Ovis, q. d. Pellis Ovina,) and the Saxon *Reon*, Stragulum. These words may all belong to each other, under the same idea of that, which *sur-ROUNDS*. We ought to remember, that *Rinos*, (*Πῑνος*, Pellis, Clypeus,) means likewise a *Shield*; which sense appears to connect the Greek term directly with the Danish *Raund*, Clypeus. If this should be the true relation of the above words, *Rinos*, (*Πῑνος*, Clypeus,) is not directly derived from *Rin*, (*Ρῑν*, Nasus,) as denoting the *Projecting* object, but the one should be referred to the other, as containing the same fundamental idea; namely, that of *Turning up—over—about*, or **ROUND** *about* here and there, or *Routing* up, and that of *Turning* **ROUND** about or *sur-ROUNDING*. In the Celtic Dialects the term for the **RIND** appears under the form **RS**, &c. In Welsh, **RHISG** and **RHISGL** signify the *Rind* or *Bark*;

Bark; and in Cornish and Armoric, *Risk* and *Ruisken* have the same meaning. In Mr. Shaw's Galic and Irish Dictionary we have *Ruisgam*, To Strip, peel, undress; and the terms succeeding this are *Ruisgam*, "To smite, strike, pelt;" and *Ruisam*, "To tear in pieces;" where we perceive, that the action of *Peeling* off the bark is attended with terms of violence, just as *REND* is attached to *RIND*. In the same column of Mr. Shaw's Dictionary I find *Ruisg*, *Rusgan*, "A Vessel made of the Bark of trees;" and so in Welsh, *Risgen* is "A sort of deep Dish." This may remind us of the Greek *Riskos*, (*Ρισκος*, *Riscus*, *Cistræ pelle inducta*.)

The sense of *Cleaning* or *Clearing* has been perpetually derived from the idea of *Clearing off* the unnecessary or encumbering *Dirt*, &c. upon a Surface by the action of *Turning* or *Stirring it about*. Hence we have the term *RINSE*, and its parallels, produced by the Etymologists, as the French *Rinser*, the German and Belgic *Rein*, the Armoric *Rincal*, the Islandic *Hreinsa*, and the Gothic *Hraingan*, Mundare, &c. &c. In the phrase '*RINSE* a Bottle,' sometimes called '*RENCH* or *WRENCH* a Bottle,' we see the peculiar sense of the word; as the term, we know, directly means '*To Clean a bottle* by the process of *WRINGING* or *Turning* it 'about.' In the phrase '*To WRING wet cloaths*,' we have the same process, though in a stronger sense, of *WRINGING—Turning* or *Twisting* them about, in order to Clear away or Remove the unnecessary water. Junius, under *RINSE*, produces the Greek *Rainein*, (*Ραινω*, *Aspergere*;) and *Ransis*, (*Ρανω*, *Aspersio*.) If this Greek word does not convey the precise idea attached to *Rinse*, it must however be referred to the same action of *Stirring up* or *about*, so as to *Bespatter—Sprinkle*, &c. The preceding article to *RINSE*, in the Etymologicon of Junius, is *RINK*, Homo, produced by Lye, which he refers to the Saxon *Rinc*,

Rinc, "Strenuus, miles; — Vir, Homo," and to the Islandic *Reckur*, a term of the same meaning. These words denote probably the *wRENcher*—the Strong, powerful personage; or under the form RC, RT, &c. the *ROUTER*. In the preceding column of Lye's Dictionary we have *RIKgan*, (Goth.) *RASTRO*, "colligere, congerere;" which brings us to the genuine idea of *ROUTING about*. As *RINSE* connects itself more directly with the idea conveyed by *Wrench* or *Rench*, so *RACK*, in the phrase 'To *RACK* off wine,' might seem to be more immediately attached to a term under the same form, *RACK*, in its more strong sense of 'To Twist or Torture,' as it were. Thus it would appear, as if 'To *RACK* off wine,' was intended to express the diligence, with which the Wine was endeavoured to be *Extracted* or Forced from the Dregs—'Vinum quasi *Torquendo* 'facibus Exprimere.' We see however, how 'To *RACK* off wine from the Dregs,' brings us to the original idea, 'To *RAKE* off or away *Dirt*.'

My German Lexicographer explains *REIN* by "Clean, pure, neat, free from *Filth*; and *REINigen*, To clear, cleanse, purify; "ERZTE Metallen *Reinigen*, To try or refine metals, clear them from dross;" where in the phrase of Clearing *ERZ*, Metal or *EARTH*, the word is brought to the original spot, supposed in my hypothesis. Wachter, in the sense which *REIN* bears of *Callidus*, produces the Greek *Rinein*, (*Pirou*, Polire,) which is indeed a kindred term, where we have the very idea of *Scratching* upon a surface. In another article of Wachter we have *REINEIN*, denoting *Tangere*, where we still see an action performed on a Surface, though of a different kind. In a passage produced by Wachter, this term expresses the most violent action of *Touching* or *Striking* on a Surface; as it is applied to a Hatchet, Destroying whom it *Strikes*. *REINen*, in a different article signifies *Castrare*, which

which Wachter refers to *Runcinus*, "Equus Spado, seu Cantherius." I have supposed in another place, that these terms for a 'Horse,' as *Runcinus*, *Rouncy*, *Roxinante*, &c. &c. are attached to a different idea; yet some of them may perhaps belong to the notion supposed by Wachter; and we cannot but note, how the form *Runcinus* connects itself with that of *Runcino*, To Eradicate; where we are brought to the Spot, supposed in my hypothesis. I conceive, that the *Rein* in *Reinen* conveys precisely the same idea as the *Runc* in *Runcino*.

Let us mark the explanatory word *Castrare*, which I shall shew in another Volume to belong to such terms as *Cast*, &c., and that it originally signified 'To Cast out, up or away, as 'Dirt,' &c. Hence we see, that *Castrum* is nothing but the substantive to the verb *Castro*, and that it means the Cast out Dirt, as denoting the Ditch or Mound, made for a fence or guard: Hence too, we have *Castus*, *Chaste*, which signified originally that, from which the Dirt is Cast out or Removed, what is *Cleansed*, *Purified*, *Pure*. Thus, then, *Chaste* and *Castrare* have the same relation to each other, which we see in the two senses of *Reimen*, *Castrare*; and *Rein*, *Purus*, *mundus*, a *sordibus purgatus*. The word is brought to its original idea in the expression 'To Cast a Pond;' i. e. To clear it of *Mud*. One sense of the word *Castrare*, as given by Robert Ainsworth, is To *Retrench*, where in *Trench*, which I conceive to be the meaning of the substantive *Castrum*, we see the original idea. It is curious, that the word *Intrenchment* in English is applied to a *Camp*; and in French, *Retrancher* means at once "To *Retrench*, To cut off, to pare away;" and "To *Intrench* a *Camp*," as the Lexicographer, now before me, Deletanville, explains it. So uniform are the operations of the Human mind in deriving the same object from the same train of ideas. The coincidence of the Persian Language with

with the German has been perpetually observed; and we shall find in the Persian form of Speech a term, which directly connects itself with *REINEN* and *RINSE* of the Teutonic Dialects, and which will unequivocally point out to us the source, from whence they are derived. This term is رندیدن *RENDiden*, which Mr. Richardson explains by “To polish, to smooth, to chip or “hew with a hatchet;—*To Clear away Mud with a Shovel or “Rake;—To plaster or smooth with a trowel, to Rasp, to Grate, “to Saw, to Dig, to carve, to engrave.” I could not have devised a term which so fully unfolds and confirms my hypothesis, respecting the original sense, which I have conceived to be annexed to this race of words. Mr. Richardson has likewise here adopted two terms, *RASP* and *RAKE*, which belong to our Element under the form *RS*, &c. We see, how the sense of *RENDiden*, *To Rasp* and *to Polish*, agrees with that of the Greek *RINEO*, (*ῥίνω*, *Lima polio*, *Limo*.) Let us mark the explanatory terms *Lima* and *Limo*, which belong to *Limus* from the same idea of *Clearing away the Dirt*. Inevitable as this relation should seem, it appears not to be acknowledged by the Etymologists. Some derive *Lima* from *ῥίμη*; and others from *Limus*, Crooked, &c., “quod obliquis aciebus secatur.” Hence we have *Limpidus*, Clear, *Limpid*, &c.; and the Greek *Lampo*, (*λαμπω*, *Luceo*), *Lampas*, (*λαμπας*), the *Lamp*, &c. &c. In the same column of Mr. Richardson’s Dictionary, where the Persian *RENDiden*, ‘To polish, to smooth, to chip or Hew with a hatchet,’ &c. occurs, we have the familiar word in that Language, رنك *RENK* or *RUNG*, Colour: which we shall now understand to be derived from the idea of *Shape — Form — Appearance*, &c., as produced by the action of *Polishing* a surface, just as *Hew* or *Hue*, Colour, belongs to the explanatory word *Hew*—*To Hew with a Hatchet*. In the same column*

column we have رنجیدن *RENjiden*, "To be sad, to be melancholy.—To be angry, enraged, to be filled with indignation;" which is only a metaphorical application of the idea annexed to the action of *Rasping* or *Grating* upon a surface. The succeeding term to this is the Persian رنجین *RENjin*, A *Ploughshare*, which brings us to the very *Spot* and operation supposed in my hypothesis. Wherever we turn our eyes, the same strong confirmations still present themselves of that universal action, to which Languages owe all their peculiarity of force and meaning.



RN, denoting the *Balk*, RIDGE, RIG or *Furrow*, &c.—a Row, REIGE, (Eng. Germ.) *Order*, as derived from *Recurring*—*Regular* RIDGES, &c.

REIN, &c. (German,) A *Balk* or RIDGE between two Furrows.—The boundary of a field; i. e. the Boundary of the *Balk*.

RINGE. (Norfolk,) A *Row*, as relating to the RIDGES or *Furrows* of a field, &c.

RINNE. (German,) A Channel, Kennel.

RUN, RENNEN. (Eng. German,) The Course or Motion of

Water, &c. in the *Rinne* or Channel.

RANK, ARRANGE, RANG, &c. (Eng. Germ.) What belongs to the recurring *Ringes*, or Rows, &c.; and hence Order, &c.

RHANN—RHENG. (Welsh, Arm.) A division of Lands, *Rank*, a Streak.

RHINT—RHEWIN. (Welsh,) A Notch, a little gutter, where water runs.

RUINE—RUINN. (Gal.) A Streak, Division.

RANC, RAINNaim, (Gal.) *Rank*, To divide.

RION—RIONaigham. (Gal.) A Road; To carve, engrave.

IN one article of Wachter we have REIN, RAIN, *RAINung*, “*Margo Agri, Agrum claudens, et limitans, et liberam transeuntibus semitam relinquens*,” as our author explains it; where we are unequivocally brought to the Spot, supposed in my hypothesis, whatever may be the precise meaning annexed to the word. The RAN however appears to have denoted originally the Separation, made by the *Excavated Furrow*, or its attendant RIDGE; and it seems particularly to refer to this latter idea. In the Norfolk Dialect,

Dialect, RINGE means the *Row*, either as relating to the *Hollow* or the raised RIDGE. Mr. Grose explains RINGES by "*Rows of Hay, quick, &c. Norf.;*" and in the same page of his Glossary we have RIGGEN, "*The RIDGE of a house. North.;*" where the *n* is an organical addition after the *G*, as it is in RINGE before it. The preceding terms to RINGE, in Mr. Grose, are "RINE, To RINE; to touch or feel. North.;" where we have the sense of the German *Reinen*, Tangere, before explained, and RIN, "Brine. Norf.;" which means probably what makes a person *Feel* from its *Pungency*—What *Vellicates*; where we come nearer to the original idea conveyed by this race of words of *Stirring up*—*Exciting*, &c. Mr. Grose has another article, REAN, which he explains by "A dale or RIG in a field. North." My German Lexicographer explains RAIN or REIN by "A *Balk* or RIDGE "between two Furrows or Plough Fields;" where we are brought to the genuine idea. Let us mark the term *Balk*, which refers, as we know, to a *Beam* likewise. This will explain to us, why "RANNEL *Tree* means, as Mr. Grose explains it, a "Cross-*Beam* in a chimney on which the crook hangs; sometimes called "RANNE=*Bauk*. North." The terms directly adjacent to this word in Mr. Grose, under the form RN, are RANDY, "Riotous, "obstreperous, disorderly. North.;" where we have a term of Violence, as in REND, and likewise "RANISH, Ravenous, Exm.;" and "RANNY, The little field-mouse. Norf.;" where we come to the original idea of *Scratching*—*Fretting*, &c. In the same column we have RATTEN, A RAT; where the *n* is an organical addition after the Radical. The idea, from which RATTEN, the RAT, is derived, will be manifest from the succeeding term "RAUK, "To Scratch. A RAUK with a pin; a *Scratch* or RAKE "with a pin;" where the original notion is unequivocally exhibited.

The primitive meaning of the German REIN, &c., with its

parallels, and the connexion of such words with the form RG, will be likewise illustrated by considering a term which occurs in the same opening of Wachter's Glossary. This term is REIGE, which is explained by "Linea, *Sulcus* literarum, vel numerorum, "Gallis *Rais*, Italis et Latino-Barbaris *Riga*. Proprie est linea "Incisa, vel ex Incisione facta;" where we see in *Sulcus* the true idea. Wachter adds, moreover, the Celtic terms *Rhygn*, Incisura; *Rhygnbren*, "lignum oblongum, in quo inciduntur numeri, *Rygnu*, "Serrare;" and he justly compares them with the Greek *Rege* and *Regnuo*, (*Ρηγνυ*, Rumpo.) In these terms with the organical *n* after the G, &c. we see how the form RG has passed into that of RgN or RN, or how such terms as RÆYgN, &c. may become RÆY N. In the same column of Wachter we have *Reihe*, *Reyhe*, and REIGE, which he justly refers to each other, and explains by "Quatenus *Lineam* notat, eleganter transfertur ad "Seriem et ordinem rerum quarumcunque." To these words belongs our term *Row*, which our Glossarist should have produced. Wachter has justly observed, that Luther applies REIGE to the *Strigæ Agrorum*—that in Welsh, RHYCH means *Sulcus*, in Barbarous Latin *Riga*, in French RAIE de *charrue*; and that from hence we have the Barbarous Latin words *Riga*, *Plica*; *Ruga*, *Platea*, *Vicus*; and the French *Rue*. He exhibits likewise the Saxon combination, "Stæf-Ræwe, Alphabetum, ordo literarum." The same Etymologist produces next to REIGE the term REIGER, "Ardea, avis Diomedea;" where he supposes, that the Latin *Ardea* is so called "ab *Arduo* volatu;" and that the German word is derived from REIGE, "ab *Ordine* volandi." The *Ardea* might belong to *Ordo* for the same reason.

Wachter might have produced as parallel terms to REIN, &c. the German RINNE, "A Channel, or Kennel;" where we have the original idea of the *Excavation*, *Furrow*, &c., and RAND or RANft, which signifies, as my Lexicographer explains it, "The *Rand*,
"utmost

“utmost part, extremity, margin, edge, side, brink or brim of a thing.” Let us mark the term **RAND**, as an English word, which Lye explains by “*Crepido, Margo*,” &c., and refers us to Belgic and Islandic words under the same form. The Etymologists understand, that our English word **RUN**, with its parallels *Rennen*, (Germ.) *Render*, (Dan.) &c. &c., and this German term **RINNE**, belong to each other; though Wachter considers the verb, as supplying the original idea. These words, denoting the *Excavation*, and the motion performed in it, belong to each other, just as **RUT**, **ROAD**, **RACE**, &c. are terms attached to the same series, under the form **RT**, &c.

We have seen, under the form **RG**, as **REIGE**, &c. to which **Row** belongs, how the idea of a certain *Series* or *Order* is connected with that of *Recurring Lines*, *Furrows*, &c.; and we shall now be prepared to understand, that our term **RANK** belongs to the same idea, under the form **RN**. We shall see, that the words denoting **RANK** or *Order*, **RANGE**, **ARRANGE**, &c., under the form **RN**, belong for the same reason to such terms as **REIN**, **RINGE**, the *Balk* or *Row*, &c. The Etymologists refer **RANK**, *Ordo*, to the Belgic *Rancke*, *Ordo*; *Rencken*, *Flectere*; the French and Swedish *Rang*, the Spanish *Renglera*, and the Welsh *Rheng*, &c. &c. Menage derives *Rang* from the German *Ring*, *Annulus*; and we see that they belong to each other, under the idea of that which is Stirred up or over—*Turned* up or over, as the Regular **RINGE**, *Furrow*, *Balk*, &c.; and of that which *Turns over* or *Envi-rons*, as the **RING**. In my German Dictionary the succeeding word to *Rand* and *Ranft* is **RANG**, the **RANK**, *Place*, &c. An adjacent term is **RANZEN**, “A foot-traveller’s pack, scrip, budget or satchel;” which means either what *Encloses* or *Rises* up. In Welsh, **RHANN** is “A part, or portion, a share,” says Mr. Richards. “So in Arm. A division of *Lands* into shares among brothers.” In the same column we have **RHANDWY**, “A Part or portion;” and
in

in the succeeding page we have RHENG and RHENGCC, A RANK, a Row, *Streak*; where in *Streak* we see the true idea. In Welsh too, RHINT is a Notch; and *Rhewin*, "A little gutter, wherein "water *Runs*." The preceding term is *Rhewiniaw*, "To Ruin;" which must be referred to the terms of Violence, *Rend*, &c. Let us mark the word *Ruin*, derived from the Latin *Ruina*, which should be considered probably as directly attached to *Ruo*, from the analogies of the Language. Again, in Welsh, *Rhill* is "An "order, a *Rank*, *Row*;" which belongs to our Radical RG; and is quasi RGL. This however is not a mere conjecture. The preceding terms are RHIGWM, A long *Row*; and RHIGOLI, "To "Hollow into trenches or *Furrows*;" RIGOL, "A little ditch or "trench, a *Furrow*," as my author explains them. These words I have examined on a former occasion, and referred to them the term *Rill*, &c. In Mr. Shaw's Galic and Irish Dictionary we have RAINN, a Division; and the preceding word is *Rainnesidhe*, *Ranges*, *Ranks*. In the succeeding column of Mr. Shaw's Dictionary we have *Ranc*, *Rank*, Order; *Rainnaim*, To divide, share; and *Rann*, "A part, division, song, genealogy;" and in another article, "A verse, stanza, section, a song, poem." Here it should seem, as if the notion of a *Song—Poem* was taken from that of *Division* into its various parts, as *Stanzas*, &c.; yet I shall produce on a future occasion a race of words belonging to the form RN, which denote *Noise*; and to this idea the sense of a *Poem*, &c. might belong. In the same column we have *Rannan*, "The "Lowing of a Deer;" and *Raona*, "Breaking, Tearing;" where we have the idea of Noise and of *Violence*, such as we shall see in *REND*, &c. *To Stir up*.

In the same column I find likewise RAON, A *Field*, *Plain* or *Green*;—RAONADH, A Way, *Road*, haunt; and RANG, *Rangan*, A *Wrinkle*; where we are brought to the Spot, and train of ideas, supposed in my hypothesis. The same terms RANG, *Rangan*,

RANGAN, mean too "The bank of a River," either as signifying *Winding—Turning* or *Wrinkled*, if I may so say, in their direction; or they may denote those objects, which serve to keep the River *Separated* or *Parted* off from the adjacent land, as within its due RANKS or Bounds. I have here, as I imagine, unfolded to the Celtic Scholar the true sense of the Element RN, and he will be no doubt able to unravel the original meaning of various words, which appear under the same form. I must add moreover, that I find in the same Dictionary of Mr. Shaw the terms "*Ruine*," "A Streak; *Ruinn*, A Division; *Ruinnecc*, Grass," succeeding each other, in which we see my idea confirmed respecting the relation between the *Streak* or *Line* and the Division; and we are moreover brought to the very spot, supposed in my hypothesis. Again, in Mr. Shaw's Dictionary, we have RIONAIGHAM, "To Carve, Engrave;" and RION, A way, *Road*," I find in the same column of Mr. Shaw's Dictionary, where *Ruinn* is, terms belonging to the form of our Element RT, coinciding with the sense attributed to that Element, as RUITHAM, To *Run*; RUITH, *Running*; and likewise "An army, Troop;" which corresponds with the words RUTA, "A Herd; ROUT, a Ram, and a tribe of "people;" where we see, that the word ROUT has been properly adopted. The terms preceding these two latter words are RUSTAN, "A lump, Hillock; RUSTACH, A Boor, Clown, Churl; and "RUSTACA, RUDE, RUSTIC."

These observations will unfold to the Spanish Scholar the origin of various words, which appear in that Language, under the form RN. RINCON means a "Corner, an angle formed by "the meeting of two walls.—Place of privacy or retirement.—"House, Dwelling;" which means simply, as I imagine, 'The "Spot *Separated* and *Divided* from other parts.' In the same column of my Spanish Dictionary we have RINGLERA, Row, File; where

where we perceive the idea of the *Line* connected with *Order* and *RANK*. The succeeding word is *RINGORANGO*, "Flourished, formed with a pen.—Extravagant nicety in point of dress;" where we have still the idea of *Lines* nicely formed or *RANGED* with *Order* and exactness. The terms are doubled, *RINGO—RANGO*, in order to make the idea more forcible. In the same column I find *RINA*, "Quarrel, Scuffle, Dispute;" which belongs to the race of words, denoting *Commotion—Violence*, &c., as in the German *Ringen*, To Strive, struggle, *Wrestle*, &c. &c. In the next column of my Dictionary, we have *RISTRA*, "A Row, file; a series of things following one after another;" where we have the genuine form *RS*, and likewise "*RIXA*, Scuffle, dispute, disturbance;" where again we have the true form.

We have seen, that *RHENG* means in Welsh "A *RANK*, Row; "a *Streak*;" where in *Streak*, as I have observed, we are brought to the genuine idea of the *Trace* or *Line*. Mr. Richards adds to this word the Armoric *Rhengen*, "A *Rhein*;" where let us note the word *Rein*, which we shall now see signifies simply the *Line*. In the old French term *Resne*, the second letter of the Radical is preserved, and we there see likewise the organical addition of the *n*. In the modern term *Réne* it is lost, as in the English *Rein*; though the *I* remains as a record of the lost consonant *ŷ*. In Italian we have *REDina*; and all these words the French Etymologists derive from *Retina*, and that from *Retineo*. The Latin *Retina*, "The coats or tunics of the Eye, like a Net," is justly derived from *RETE*, which means nothing but 'The *Line*-formed object—that which is made up of *RADI*—*Lines* or Strings lying in a certain order.' The French Etymologists, under *Resne*, have produced moreover the Greek *Ruter*, *Ruta*, or *Reteina*, (*Ρυτηρ*, *Ρυτα*, *Ρετινα*.) The word *Ruter*, (*Ρυτηρ*, *Retinacula*, *Habena*;—*Custos*, *Defensor*,) occurs in Homer, as the Lexicographers understand, *Εν δὲ Ρυτηρῶν ταυροθιν*;

ταυροδεν; and the Etymologists justly refer it to *Eruo*, (*Ερυν*, Traho.) The adjacent word *Rustaxo*, (*Ρυσταζω*, Traho,) To Draw or Drag, brings us again to the same idea of *Drawing Lines* or *Traces* upon the Ground. *Ruter*, (*Ρυτερ*,) perhaps means rather the *Drawer*, than the *Line Drawn*, or *Line* in general. The adjacent word to these Greek terms is *Rutis*, (*Ρυτις*,) *Rusa*, the *Line* or *Furrow*. The Lexicographers derive *Rustaxo*, (*Ρυσταζω*,) from *Rao*, (*Ρωω*, fluo); where, as in *Eruo*, (*Ερυν*,) we have the form [^]R, R[^].

The observations which I have above produced on the various applications of the RINGE—the Balk, *Ridge* or *Rig*, under the forms of REIN, RAND, &c. &c. will illustrate to the Scotch Antiquarians the origin of a combination familiar to their Language, the RUN=RIG. In this compound we have both forms RN, and RG, referring to the same object, and conveying the same fundamental idea, whatever may be the precise turn of meaning annexed to RUN, as relating to its kindred term the RIG. “Lands are said to lie RUN=RIG,” as the Scotch Lawyers inform us, “when the alternate RIDGES of a field belong to different proprietors.” (*Erskine’s Institut. &c.*) Dr. Jamieson, who has produced this passage, observes, that “the name seems evidently derived from the circumstance of these lands or RIDGES *Running* parallel to each other.” This explanation is curious; as it will shew us how the mind may be entangled in the toils of Language, and how a just impression of the original meaning annexed to words, may direct us to what is right, through the medium of what, on the first view, is manifestly and palpably wrong. The sense which Dr. Jamieson has annexed to the substantive RUN, does not, as it should appear, at all exist in the verb of motion To *Run*, any more than it does in other verbs of motion, but in the term *Parallel*, which our Etymologist has been pleased to add, in order to express the very point intended to be enforced. Yet I have shewn, that *Run* is itself attached to this race of words, and that it belongs to the

the idea of the Hollow Channels, or Parallel *Furrows*, from which the RINGES or RIGS are formed. Thus it is, that *Run* recurs to its primitive idea in the phrase "To RUN *Parallel*;" and hence it was, that this combination originally existed.—If RUN in RUN=*Rig* relates to *Parallelism*, we must refer it to the RINGE or *Rig*, under the sense of RANK. Yet this is surely not the precise idea annexed to it in this case, as *Parallelism* is a general property of *Recurring* RINGES, and does not describe the peculiar circumstance belonging to this tenure. RUN probably means the REIN, &c. the *Boundary* or Bounding RINGE; and thus the RUN-RIG is that disposition of Lands, where every RIG is a RUN or *Boundary*, or has a *Bounding* RINGE or RID; that is, where every RIG is, as it were, its own *Boundary*, or has its own *Boundary*.

The terms, which precede and follow RUN in Dr. Jamieson's Dictionary, are *Runches*, *Rund*, or *Roon*, *Rundge*, *Rung*, *Runk*, *Runkle*, *Runt*, which all convey the same fundamental idea, and belong to the terms already unfolded, however various the application of that idea may be. The term RUNCHES denotes 'Wild Mustard,' as applied both to the "*Sinapis Arvensis* et *Raphanus Raphanistrum*;" and RUNT means the *Trunk* of a Tree. I have shewn, that RUNT, signifies the *Root*, and belongs to RUNCO, &c., just as *Root* belongs to the verb 'To ROOT or ROUT up.' RUNCH is only another form of RUNT, denoting the *Root*. In the quotation, produced by Dr. Jamieson, we have "On *Ruits* and RUNCHES in the field." I shall shew, that *Raphanus* belongs to *Rapio*, *Rip*, &c. &c. To pluck up for a similar reason. The *Raphanistrum* is called by my Botanical Guide, "Bastard *Radish*, or white or yellow-flowered Charlock;" where the term *Radish* belongs, as we know, to *Radix*, the *Root*. Another Scotch term, corresponding to RUNCHES, is *Skelloch*, which Dr. Jamieson has justly referred to the Irish *Sgeallagach*; and he has moreover seen, that the English *Charlock*, (*Cerlice*, Sax.) has "some resemblance" to it. The *Skelloch* is derived
from

from a similar idea of *Plucking* up, *Routing* up, &c. In the same column of Mr. Shaw's Celtic Dictionary, in which "SGEALLagach, "Wild Mustard," occurs, we have SGEALp-am, "To tear, rend, "split, to *Pluck*, snatch." The next article to *Skelloch* in Dr. Jamieson's Dictionary is a word under the same form, which he explains by "To Cry with a shrill voice;" and to which he has justly referred the English *Squeal*, *Squawl*, &c. The verb *Skelloch* is nothing but the *Noise* made by *Scratching* up, *Tearing* up a surface; and thus 'To *Skelloch*' belongs to *Skelloch*, the substantive, just as *Ronchus*, *Ronchisso*, *Ronzo*, &c. To make a Noise, belong to *Runco*, *Runcina*, &c., (as I have before shewn,) and consequently to *Runch*, *Runt*, &c. &c. I shall prove in a future Volume, that *Squeal*, *Squawl*, &c. &c. belong to *Skail*, (Scotch,) "To *Skail* "a Rig;" *Scale*, (Eng.) To Scratch up a Surface, &c., and ultimately to *Skallo*, (Σκαλλω, Fodio, Sarculo circumcirca Sarrio); and thus we see, that, wherever we turn our eyes, every part of Language is uniform and consistent.

RUND or ROON means "The Border of a Web, the salvage of "broad cloth;" which Dr. Jamieson has justly referred to the German *Rand*, the Islandic *Rond*, *Raund*, "Margo, extremitas;" which I have before explained, and which is the very sense, annexed, as I imagine, to RUN in RUN=Rig. The word RUNDGE has been explained by "To *Range* and gather;" though Dr. Jamieson justly doubts of this interpretation; and he explains it by "To Gnaw, to consume," as belonging to *Rounge*, *Ronged*, "Gnawed, Fretted, worn away, Fr. *Rongé*, id." Here we have the very idea of *Scratching* or *Fretting* upon a surface. In the quotation, produced by Dr. Jamieson under RUNDGE, are described persons who heap "Up to themselves grit store, By RUNDGING "and spunging" the poor. Thus, then, RUNDGE and ROUNGE are the verbs, metaphorically applied, of which RUNCHE is the substantive, just as 'To Root up, Rout, To Tear up, to pull to

'pieces,' &c. belong to Root, the substantive. RUNG means "Any long piece of wood; but most commonly a coarse, heavy staff," says Dr. Jamieson. This seems on the first view very remote from the train of ideas, which I am now unfolding; yet we shall at once understand its relation to the race of words, now before us. Our author has well inserted in his explanation *Long—Coarse and Heavy*, as applied to the piece of wood specified; and he produces a passage in which we read about "Quhen RINGS wes laid on RIGGIS;" where, as Dr. Jamieson observes, the word "evidently signifies any rough poles or pretty gross pieces of wood, as the cross spars of barns." I have already shewn, that RANNE=*Bauk* means "A cross *Beam* in a Chimney;" and this is the sense of RUNG. The RANNE and RUNG belong to the RINGE, or Balk, just as *Balk*, or, as it is here written, *Bauk*, means at once the *Balk* in the Field, and a *Beam*. The term RIGGIS itself means the RIDGE or Top of the Building, as derived from the RIDGE, RIG of the Field; and thus we see, how similar terms RUNGS and RIGGIS are again brought in contact with each other, as in RUN=RIG. It is marvellous to observe, how congenial words are associated with each other. "To RUNK means," says Dr. Jamieson, "To deprive one of what he was formerly in possession of, whether by fair or foul means; as, in play, to take all one's money." Our author refers this word to the Islandic *Reinki*, Crafty, &c.; and I have before shewn, that those terms under the form ^RNK, RNK, &c., which express a Crafty, Wily conduct, such as WRONG, WRENCHES, Tricks, Frauds, are taken from the idea of WRENCHING up, *Turning* or *Twisting* up or about. Yet RUNK probably belongs to a similar idea which we find in RUNDGE, To ROUT or Tear up, lay Waste, Spoil, Plunder, &c. The succeeding words in Dr. Jamieson's Dictionary, are RUNK, *Wrinkled*; To RUNKLE, *v. a.* RUNKLE, A Wrinkle; where in RUNKLE we see the form of the English WRINKLE, and in RUNK we have
the

the simpler form. These words unequivocally bring us to the idea, supposed in my hypothesis, as in *RUNK* we manifestly recognise the *RINGE*, with the same relation to each other, as *RUGA* means at once the *Wrinkle*, and the *RIDGE* or *RIG*, *Furrow*, &c.

I have supposed, that *RANK*, *ARRANGE*, as relating to Order, belong to the *Stirred-up—Raised-up RINGE*. Under this application of the word, we seem only to perceive that portion of the idea, which relates to the *Regular Rows* of the *RINGES—Furrows*, &c. Yet sometimes another portion of the idea presents itself; as *RANK* expresses the *Higher* order, or the *Raised-up* condition, "A Man of *RANK*," &c.; and thus it is in *RANGE*; as in old English, when the term is applied to Buildings, we can scarcely distinguish, whether *Altitude* or *Order* be the prevailing idea annexed to the word. In *Antony and Cleopatra*, we have

"Let Rome in Tyber melt, and the wide arch
"Of the *RANG'D* empire fall."

The use of the word *RANG'D* has appeared so extraordinary to some of the Editors, that *Rais'd* has been substituted for it. Others however have seen, that the original reading is the true one; and Mr. Steevens has remarked, that "the term *RANGE* "seems to have been applied in a peculiar sense to Mason-work, "in our author's time." In a passage produced from Spenser we have "*RAUNGES Rear'd* along the wall."

In the sense of *RANGE*, as referring to motion, 'To *RANGE* 'here and there—up and down,' we have the idea of *Excitement*, or of being *Stirred up*, as applied in a different manner. Yet even here we seem, I think, on many occasions, to have the idea of something *Regular—Recurring*, &c. &c. Hence we have 'To *RANGE up and down*,' &c.; 'The *RANGE* of a ball, the 'Certain Line or distance, through which a ball moves, shot from 'the mouth of a gun;' and in 'The *RANGER's Walk* in a Forest'

we

we have the idea of the *Certain Spot*, and the *Recurring Operation*. N. Bailey explains RANGE by "A *Row* or RANK, a *Ramble*, or "Jaum; also a *Beam* which is between two horses in a coach." In the sense of a *Beam*, we are brought to the use of these words in the Provincial term RANGE, "*Bauk*, the Cross *Beam* of a "Chimney;" and the Scotch RUNG, which I have shewn to be directly connected with the RINGE or *Balk*. RANGE in the sense of "Vagari, Errare," has been compared by the Etymologists with the Belgic *Rannen*, Currere, vel *Ranghen*, Movere, quassare, &c. &c.; and to this latter word they have referred the term RANGE "To sift through a sieve, To RANGE meal;" where we have unequivocally the idea of *Stirring up* or *about*, and as applied moreover to *Stirring up* a substance of a *Dirt* or *Dust* kind. But here too we seem to retain the notion of *Order*, since this operation of *Stirring up* is performed, that the Meal may be ARRANGED, if I may so express it, or that one part may be *Separated* from the other. In Welsh this idea of *Sifting* is expressed by terms under the form RC, &c. Mr. Richards explains the Welsh RHUWCH by "A *Ranging Sieve* or *bolter*," as likewise RUCHIO by "To Sift or Sierce;" and RUCHION by "Bran, gurgeons;" where we are brought to the form RC, RD, as in RID, RID-DLE, &c.

RN, what is *Stirred up*—*Raised up* or *Rises up* above its ordinary size or surface, as if in RINGES, What is RINGEY to the feelings, or what RINGES the feelings, or is ROUGH, RUGGED, *Harsh, Grating* to any of the senses.

RANK—RANOID, RANCIDUS, &c.
(Eng. Lat. &c.)

RANCOUR, RANKLE, &c. (Eng.)

RGN. (Heb.) To Murmur, To be *Rancid* or *Rusty*.

The *Harsh* or *Grating* Noise.

RANCO, RANA. (Lat.)

RING. (Eng.)

RANT. (Eng.)

RANE. (Old Eng.) A verse.

RN. (Heb.) To vibrate to and fro, to Shout.

RGN. (Heb.) To Break, To make a loud Noise.

ROUND or ROWN *in the ear*.
(Old Eng.)

RUNIAN, RUN, &c. (Sax. &c. &c.) A Muttering sound, Incantation, &c.

RUNIC. Belonging to Incantations.

Terms of *Commotion—Violence*, &c.—*Stirring up, Routing up*, &c.

REND—RENT, RAN^ddom, RAN-sack, &c. &c.

SKINNER has divided RANK into four different articles, as applied to 'A Field too Luxuriant'—to 'Order'—to the 'Taste'—and to a 'RANK Rogue;' all which he refers to different sources. RANK, as an adjective and a substantive, belongs to the same fundamental notion, however remote their senses may appear; and as an adjective we shall at once understand, that its different meanings must be only different applications of the same sense. As a substantive, RANK, denoting *Order*, refers, as I have shewn,

to

to the RINGES considered only, as *Regularly recurring*; and as an adjective, RANK means 'What RINGES up, or is RINGY,' if I may so express it, 'What is *Stirred up, Raised up*, as in RINGES,' under the 'idea of the ROUGH—RUGGED surface; and from hence it is applied 'in general to what is ROUGH—RUGGED, or RINGEY to the feelings, or what RINGES the feelings,' &c., if I may so say, 'What is 'Harsh—Grating—Disagreeable or Annoying to any of the senses.' I have shewn, that ROUGH, RUGGED belongs to the RIDGE or RIG, under the form RG. We shall find, that in the sense of the adjective RANK, the original idea of *Rising* or RINGING up beyond the ordinary size or surface, is often visible. Hence RANK is applied in its more primitive meaning, when it expresses the Luxuriant vegetation of plants *Rising up* or Growing beyond their ordinary size. Nathan Bailey has justly explained it in this sense by "That *Shoots forth* too many branches or leaves;" and he has likewise in another article, "RANK, full; as a *River RANK*, "i. e. full. Sh." In this application too, we have the original idea. In *King John* the following passage occurs:

"And like a bated and retired flood,
 "Leaving our RANKNESS and irregular course,
 "Stoop low within those bounds we have o'erlook'd."

Mr. Malone has produced on this occasion a passage from *Venus and Adonis*:

"Rain added to a River that is RANK,
 "Perforce will force it overflow the bank."

It is marvellous to observe, with what felicity the mind of the Poet conceives the original sense of the word, and how precisely it exhibits that sense, by the combination of terms, which are impregnated with the same train of ideas. The following passage of Shakspeare is singularly adapted to illustrate this position, where the attendants of Lear are described as "*Breaking forth*
 in

"in RANK, and not to be endured RIOTS." We here see the term RANK connected with the very idea of '*Rising up*' or "*Breaking forth*;" and combined likewise as an epithet with RIOT, which is one of the strongest terms of *Excitement*, and belongs, as I have shewn, to the idea of ROUTING up the Ground. In the North, ROWTY means, as Mr. Grose explains it, "Over *Rank* or strong; spoken of corn or grass." Here we have the very form of RIOT, ROUT, &c.

From this idea, annexed to RANK, of "Shooting forth—*Branches*," we have the German RANKE, "*A Branch.—Wein-RANKEN, the Vine-Branches, or Tendrils.*" Wachter has explained RANK by "*Ramus et Cornu Ramosum. A Ragen, pro-minere, inde Latinis RANGifer, Cervus Lapponicus.*" To *Rangifer* belong the French *Rangier, Renne*, the English REIN-Deer, the German *Reen* or *Renn-Thier*, the Saxon *Hranas*, &c. &c. Some have supposed, that the REIN-Deer belongs to *Rennen*, To *Run*. The succeeding words in Wachter are *Rank, Flexus, and Rank, Palmes*, which he has referred to *Renken, Flectere, Torquere*. These words all belong to each other; and it is a vain attempt to adjust, whether in the same fundamental sense of '*To Stir up—Turn up, RINGE or RING up,*' the sense of *Up* prevails, or that of *Turning or Twisting*, that is, whether the Vine-Tendrils are *Shooters up, or Twiners*. In the same column we have RAN, "*Gracilis, tenuis, subtilis,*" as explained by Wachter, who derives it from *Renken*, "*quasi Tornatilis, agilis, volubilis.*" Here perhaps a similar doubt might occur, whether the *Thin, Tall* figure is the *Shooting-up* object, or the easily *Turning or Twisting-about* object. Next to RANK, Palmes, in Wachter, we find RANZE, *Bulga viatoris*, &c.; where we have either the idea of *Rising* or *Enclosing*. I find in the same column of Wachter's Glossary, RANZEN, *Salire, Coire*, and RANGE, *Scrofa*; which our Etymologist refers to *Rennen*.

Rennen, Coire. In the Glossary of Sherzius we have adjacent to *Ranken*, Se movere, both *Ranse*, Rostrum, and *Rang*, Scrofa. In RANSE and RANGE we unequivocally see the idea of RINGEING,—RINGING, if I may so say, or *Routing* up a Surface; and this will remind us of *Rugchos*, (Ρυγχος, Rostrum,) or *RUNCHOS*, and *RUNCO*, &c. &c. In RANZEN and RENNEN, Salire, Coire, &c. we have terms of *Excitement*, signifying ‘To Break out into actions of a ‘RANK—Riotous nature.’ We know, that RANK is an appropriate term to such matters.

In RANCOUR and RANKLE, which belong to RANK, we likewise mark most strongly the original idea of *Scratching* up—*Fretting* up or upon a surface. When we talk of a wound RANKLING we unequivocally perceive this notion of *Exasperated Excitement*, or of *Stirring up—Fretting* on or upon a surface. In Shakspear we have RANCOR, applied as RANK is, to the idea of *Breaking forth*, as belonging to a *Swelling* or *Rising-up* object; and it refers moreover to the sense of RANKLE, as it seems to allude to the *Breaking* of a Festering Sore;—‘The Broken ‘RANCOUR of your *high-swoln* hearts.’ I shall shew, that *Ulcus*, *Ulcer*, and *Elkos*, (Ελκος, *Vulnus*,) belong to the *Aulax*, (Αυλαξ,) the *s-Ulcus*. The verb *Elko*, (Ελκω, *Traho*,) from which, according to the Lexicographers, *Elkos*, (Ελκος,) is derived, (“quia humores “ad partem sauciatam *Trahuntur*,”) expresses the action of Drawing the *Aulax*, (Αυλαξ,) or Furrow. There is no metaphor so common as that of the *Wounds*, which the *Earth* suffers by the operations of the *Plough*,—‘Terra saucia vomeribus.’ The term RANCOUR connects itself with RANCEO, RANCIDUS, (Lat.) RANCID; and the parallel terms in modern Languages, *Rance*, *Rancune*, (Fr.) *Rancore*, &c. &c. In RANCID or RANK to the taste, we have another application of the idea annexed to what is *Harsh* or *Grating* to any of the senses. In Latin, RANCO refers to what is

Grating

Grating to the ear. In a line quoted by Martinius it is justly combined with *Rugio*, where we have the more usual form for the *ROUGH Noise*.

“*Tigrides indomitæ RANCANT, RUGIUNTQUE leones.*”

The adjacent word to *RANCO* in our Latin Dictionaries is *RANA*, which means the animal, ‘*quod RANcat, vel quod RAUCum est,*’ the animal which makes a *ROUGH Noise*. The Etymologists derive *Rana* from *Ra Ra*, or from the Hebrew רן *RN*, “*quod est exclamare vehementer.*” The preceding article to *Rana* in Martinius is “*RAN, indeclinabile, ira vel locus iræ, unde etiam evenit, quod efficitur rabiosus homo. Cathol. et inde deducit Rabies, item Rancor, item Rana, quasi Iracunda. Suspecta vox est, quales multi sunt in eâ rapsodia errores. Finxisse videntur ex primâ syllabâ vocis Rancor, tanquam sit ira cordis.*” In Hebrew, רגן *RGN*, signifies, says Taylor, “*Murmurare, To be RANCID or RUSTY, as bad butter or bacon.*” Hence it is applied “*to a mind RANKLED or Exulcerated with discontent, envy, or malevolence; and which uttereth itself in words suitable to such bad dispositions. Thus Schultens (upon Prov. xviii. 8.) from the Arabic giveth the sense of this word.*” Let us mark the word *Rusty*, under the form *RS*, which denotes what *Frets* or *CORRODES* a surface. In the Hebrew *RGN* we perceive the form *RG* with the organical *N*; where we again mark, how the forms *RG*, *RgN*, and *RN* pass into each other. That such terms as *RANCID*, &c. are connected with the action of *Scratching* up—*Tearing up* or *ROUTING* up a surface, ‘à *RUNCando*,’ will be unequivocally manifest by considering the parallel Spanish terms. In the same column of my Spanish Vocabulary, where *ARRANCAR*, “*To Pull up by the Roots,*” is found, we have *ARRANCIARSE*, “*To grow RANCID;*” and it is impossible to doubt, that these Spanish words belong to each other. The same term, *ARRANCAR*, means likewise, “*To force up phlegm, bile,*” &c., which will

shew us, that my conjecture is right respecting RUCTO, ERUCTO, &c., which I have supposed to belong to the idea of *Routing* or *Rooting* up the Ground.

We have seen, how Row and RANK, in the sense of Order, belong to each other; and we find likewise Row, as applied to the Spawn of Fish, which appears too under the form RN, as *Roan*, (Eng.) *Raun*, (Dan.) though in other Languages we have the regular form RG, as in the Belgic *Roghe*, the German *Rogen*, and the Saxon *Hrogn*, where in the two latter terms we see the organical *n* annexed to the *G*. Skinner derives *Roan* from the Latin *Renes*, but Wachter confesses his ignorance of its origin, "Quâ notione non liquet;" though he adds, "Forte est ab Ορραν, "Turgere." These words might belong to the idea of the substance disposed in regular Rows, or they might refer to the ROUGH, RIDGY substance; yet I have suggested in another place, that the ROGHE, &c. may belong to the idea conveyed by such words as REATCH, RUCTO, &c. from the sense of *Casting up*, *Voiding*, &c., just as *Spawn* is connected with *Spuo*, *Spit*, &c. &c. Let us mark the explanatory word *Ren*, which belongs surely to the French *Rognon*, where we have the true form RG, with the organical *n*. The *ROGNON* is directly attached to ROGNE, "Mange, scab;" ROGNER, "To cut, pare, clip," &c. &c.; where we unequivocally see the idea of *Scratching* upon a surface. To ROGNE, &c. belong the English ROINE, as used in Chaucer, &c.—ROYNISH, RONYON, as used in Shakspeare, &c. ("The ROYNISH Clown—The Rump-fed "RONYON,") as I have before shewn, where I have suggested, that RENARD, the Fox, denotes the ROYNISH animal, and that *Ard* means Nature, as in 'Drunk-Ard,' &c. In REGnard, REGinard, the proper names, from which Menage has derived *Renard*, we have the true form RG. In *Rongee*, the Radical *G* of *Rogner* is lost before the *N*, and inserted after it. In another French word, ROGNonner, "To grumble, mutter," we have the
idea

idea of *Noise* attached to the action of Scratching—Fretting—Tearing or CORRODING a surface, as I have before explained it. I have here again inserted the words before produced, under the form RN, as unequivocally connected with RGN, that the Reader may be perfectly familiar with this species of mutation. Under the form RN we have *Roan*, the colour; *Rouen*, (Fr.) which may belong to *Ravus*, ‘*Ravanus*, color,’ as the Etymologists suppose.

We shall find a race of words, under the form RN, which relate to *Noise*, as in RANCO, RANA, &c., denoting what is *Harsh* or *Grating* to the ear. I have shewn through the whole of this discussion, that the idea of *Noise* is perpetually connected with the action of *Grating* upon a Surface. The term RING, *Tinnire*, *Personare*, directly connects itself, as we have seen, with RING, Annulus, which is attached to WRING, and WRENCH, &c., just as *Torquis* belongs to *Torqueo*; and we hence see, how RING, *Tinnire*, is associated with WRING, expressing the action of *Stirring up* or *about*, as it might be in RINGES. The term RANT must be classed among these words denoting *Noise*, as connected with the idea of Commotion. Lye explains RANT by “Bacchari, “Furere;” and he refers us to an article in Junius, “Frisiis “*Wrantig* est litigiosus, querulus, morosus.” Lye has another article, to which RANT or RAUNT should have been likewise referred, as RANE, To *Rane*, “Carmen cantare. Nescio an sint “ab Hib. *Rann*, Versus, carmen. Scoticum proverbium. You’re “like the gowk, (the Cuckow,) you have not a RAIN but one. “Editori videtur vel factum ex *Rame*, Vociferari, M in N mutato, “vel derivatum ab Isl. *Hryn*, Exclamatio. *Hrina* quoque significat Grunnire. Concinunt cum Hebr. רן,” RN, “Cantio. רנה,” RNH, “Cantus, clamor. à רן,” RUN, “Cecinit, Cantavit.”

We shall now be enabled to understand the force of an original Reading in *Pericles*, *Prince of Tyre*, which the Commentators

tators have rejected for a modern term, which does not express the sense of the passage.

"The sum of this,
 "Brought hither to Pentapolis,
 "Y-*Ravished* the regions round,
 "And every one with claps 'gan sound," &c. (A. III. S. 1.)

Y-Ravished is the emendation of Mr. Steevens. The first edition reads *Iranished*; which, as we shall now understand, is *Y-RANISHED*, and means, that the account brought to Pentapolis, *RUNG round*, or was *Noised around* the Country. *RANISHED*, we see, belongs to these words denoting *Noise*. Another copy from this *Iranished* has formed *Ironyshed*, which we may call perhaps a corruption. The Commentators have frequently noted the corruptions of Pericles, and have endeavoured to supply that evil by emendation. There are certainly some corruptions to be found in this play, such perhaps as we have in *Ironyshed*, but they are commonly imaginary faults such as we see in *Iranished*.

The Hebrew רן RN, exhibits in the strongest manner the idea of *Agitation—Commotion*, &c. conveyed by this race of words. Mr. Parkhurst explains this term by "To vibrate freely, move to and fro, with quickness and freedom.—To move to and fro, or leap for joy, to exult.—To cause a brisk vibration in the Air by sound, to shout, cry aloud, in order to make others hear;" and with another *n* added, רנן RNN, it is used in a more intensive sense, "To shout aloud or intensely, to cry or proclaim aloud." Under this latter word Mr. Parkhurst produces, as derivatives, "*Rant, Run*, the old English *Rane*, a Song, and *To Rane*, Sing. "also the *Rein-Deer* from his swiftness." The term ארן ARN, "An Ark or Chest," Mr. Parkhurst has supposed to be so called from "its *reverberation of sound*, or hollow sounding," and to belong to רן RN. The Hebrew ARN belongs to the English *Urn*,

Urn, the Latin *Urna*, the Saxon *Ærn*, "Locus secretior, habitaculum, domus, casa." The ARN is nothing but the *Hollow* made by the action of *Excitement*, just as *Rinne*, the Channel, belongs to *Run*, as we have before seen. Let not the Reader conceive, that this idea is the suggestion of hypothesis. The succeeding word to the Saxon *Ærn*, is *Ærn*, Currere; and hence it is, that *Urna* particularly relates to the *Hollow* for holding Water, as originally denoting the *Hollow* or Channel, in which Water *Runs*. In Arabic, رن RENEM, means "Sounding, Singing, modulating—" Twanging as a bow-string;" and رنين RENIN signifies "Twanging (as a bow-string.)—Groaning.—Vociferating, crying out, making any sound with the voice." In the same column of Mr. Richardson's Dictionary we have likewise رن Renen, "A Frog;" which brings us to the Latin RANA. The succeeding term to רן RN in Mr. Parkhurst's Lexicon is רנב RNB, or ארנבת ARNBT, the Hare, which may belong to the above word, denoting *Quickness of Motion*. An adjacent word is רע RGN or RnG, "To Break, Break in pieces, Rend, Destroy;—To Break the order of the air by a loud sound, clangere, vociferari, to cause to resound, to make a loud sound, as with the voice, to Shout;" where the sense of the Radical fully appears, as in ROUT, REGNUO, (Ρῥυνω, Frango.) Let us mark the explanatory word REND, which belongs to the form RN.

The Hebrew ג Gnain, which is sometimes considered as having the sound of G with that of *n* preceding or following that sound; as RG, RGN, RnG, will shew us, how the Hebrew רע RGN, and RnG, may coincide at once with *Regnuo*, (Ρῥυνω,) in Greek, and *Rend* in English. Mr. Parkhurst acknowledges, under this word, that though the Hebrew *Gnain* had anciently the power of a vowel, yet that "it had also frequently somewhat of a Nasal or Guttural sound, like the French *On*, an obscure *n* or *ng*, being included in it." Under רע RGG, where the *Gnain* is doubled, he produces,

duces, as derivatives, “*Ring, Wrong, Wrangle, Wring, Wrench,*” “*Range, Rend, Rent,* old English *Ran,* seize. Also *Rough, Ruff,* “*fle, Rugged, Rogue.* Qu. ? Welsh *Rhwygo,* To Rend, Eng. *Rag,* “*Ragged;*” all which words, except *Ruffle,* may be considered as ultimately belonging to each other. I shall here introduce all the Hebrew words, belonging to רע, or to R, and the Hebrew Gnain, ג. The succeeding term רעב RYB, means “To Hunger, “be hungry;” to which Mr. Parkhurst refers *Rabies.* Whatever we may think of the relation between *Rabies,* and this Hebrew word, which cannot be discussed on the present occasion; we shall agree, I imagine, that this Hebrew word connects itself with the term in the same Language, just produced; and that it signifies, as we might say, “*Fame, Fractus, Confectus,*” &c. רעד RGD, means “To Tremble, Shake,” &c.; רעו RGH, To Feed, which, on another occasion, I have shewn to belong to the idea of *Commotion—Agitation,* and to be derived from the action of Cattle *Straggling* here and there in feeding. The succeeding word is רעל RGL, RnGL, “To be violently Agitated, or Shaken.” To this word Mr. Parkhurst has referred *Roll, Reel, Rill, Wriggle,* and *Hurl, Whirl,* which indeed, under one point of view, may be considered as ultimately belonging to each other, though he has added other terms; as *Troll, Twirl,* which are attached to a different order of words. The succeeding term is רעם RGM, or RnGM, which denotes, says Mr. Parkhurst, “Violent Commotion, “or Concussion.” He refers to it the Greek Πυμνω, To whirl round; a relation, if it exists, which cannot be explained in this place. The next word is רען or רענ RGN or RnGNN, To thrive, flourish. Terms conveying this idea have been sometimes connected with words denoting *Agitation,* as *Blow,* To Flourish or Flower, belongs to *Blow,* the Wind, and the Stroke. The next word is רעק RGF, “To Distill, Drop, or let fall in drops,” which Mr. Parkhurst refers to *Rivus.* This union of the R with the labial

labial will be fully considered in another place. The words following the Hebrew term just produced, are רָצַץ RGZ, "To Crush, Break by Crushing;" and רָעַשׁ RGS, "To Tremble, shake, quake, as the Earth." Mr. Parkhurst produces, as derivatives from this latter word, "To *Rush*, *Rash*. Also a *Rush*, from its "moving motion," which are discussed in their due places.

I have conjectured on a former occasion, that ROUND, the adjective, is connected with RING, &c. which I have supposed to be derived from the idea of WRINGING, WRENCHING or Turning a surface, as the Ground, up, over, about, or ROUND about, so as to make RINGES, RANDS, &c.; and I have supposed too, that terms for *Noise* are derived from the *Noise* made in this action; and that RING, Tinnire, is attached to RING, Circulus, for that reason. Hence we shall understand, why a verb, under the same form, as ROUND, signifies 'To make a *Noise*,' as 'To ROUND or 'ROWN in the ear.' The Etymologists have justly produced the parallel terms to ROUND in this sense, as the Saxon *Runian*, Musitare; the Belgic *Roenen*, the German *Raunen*, the Welsh *Regain*, Susurrare; the Saxon *Run*, *Rune*, *Geryne*, Mysterium; the Gothic and Runic *Runa*, Mysterium Magica incantatio. The original idea annexed to these words is that of *Sound*, 'To RING in the ear,' &c.; and as Magical incantations and the Mysteries of Religion, &c. were delivered in obscure—*Muttering* sounds—in "*Hideous Hum*," hence the word was applied to *Magical Incantations* and *Mysteries* in general, whether they were delivered by speech or by writing. We know, that the explanatory word *Incantation* belongs to the same idea of *Sound*—to *Canto*. Lye in his Saxon Dictionary explains *Runian* and *Runigean*, by "Susur-rare, mussitare, in aurem sive mystice loqui." We observe in the G of this latter word a record of the original Elementary form RG. The Saxon *Run* Lye has explained by "Litera, character. Cimbr. "*Run*: unde Lingua Cimbrica appellatur etiam *Runica*, sc. à ve-
"tustis.

“tustis illis literis, quas patrio sermone *Runer, Runas*, vocabant.—
 “*Run* etiam specialius apud Cimbros significabat *Characterem, sive*
 “*literam, Magicum.*” The word likewise means “Concilium, Col-
 “loquium;” and hence *Runymede*, as Lye observes, is derived,
 “*Rune-med*, i. e. *Concilii pratum*, in agro Surriensi, ad ripam
 “Thamesis, ubi augustissimum illud Anglicanarum libertatum
 “diploma, quod Magna Charta dicitur, conditum est et sanc-
 “tum.”

In Welsh, *Rhegain*, which Junius has produced, signifies “To
 “Whisper, to Mutter, to Murmur;” and RHEGEN means likewise
 a *Quail*. The preceding term, in Mr. Richards’ Dictionary, is
Rhegu, “To curse or ban, to wish mischief to one;” which may
 be derived from the same source. In RHEGAIN we have the true
 form RG. Hence is derived perhaps the name of REGAN, as de-
 noting the *Railer*, the daughter of the Celtic Prince *Lear*. The
 name *Cordelia*, or *Creirddylad*, is likewise significant, and alludes,
 as Mr. Davies thinks, (*Mythology of the Druids*, 206,) to a portion
 of Mystical History, which it is not the business of this discussion
 to unfold. The Welsh terms, which Junius should have pro-
 duced, as parallel to *Run*, &c. are *Rhin*, “A Secret, a Mystery, and
 “*Rhinið*, to whisper, to speak in secret.” The succeeding word
 is *Rhinge*, “A Noise, Crashing or Creaking noise.” In the suc-
 ceeding column of Mr. Richards’ Dictionary is *Rhint*, A Notch,
 before produced, where we are brought to the genuine idea, from
 which these terms for *Noise* are derived, that of *Scratching* upon
 or making *Scars—Notches*, &c. upon a surface. In Mr. Shaw’s
 Galic Dictionary we have RUN, “A secret, secrecy, mystery.”

In the same column of Lye’s Saxon and Gothic Dictionary,
 where *Runian* occurs, we have the Gothic *Runs*, *Cursus*; and in
 the succeeding column we have *Ryne*, *Cursus*; *Ryn*, *Fremitus*;
Rugitus; and *Rynan*, *Rugire*. We here again see, how *Run* and
 its parallel terms belong to this race of words, expressing *Noise*,
 and

and likewise to words denoting a *Channel* or *Course*, as the Danish *Runa*, *Alveus*, *Sulcus*, &c. &c., which I have before produced, and which, as we see, is parallel in sense to the Welsh *Rhint*, &c. While I examine the word *Run*, I observe *Runnagate*; which is derived from *Run* and *Gate*, Iter, as some Etymologists suppose, and not from *Renegado*, à *Renegando* Religionem. The succeeding word to *Rin*, *Cursus*, in Lye's Saxon Dictionary, is *Rinan*, To *Rain*, which appears under the form RG, *Regen*, (Germ.); and to the Gothic and Saxon *Rinnan*, *Currere*, we find annexed the Gothic *Rinno*, *Torrens*. To *Rin*, &c. Lye has justly referred *Rhenus*, *Fluvius*, the *Rhine*. The *Rhone* is derived from the same idea; but in *Rhodanus*, the true form RD is preserved. In Welsh, *Rhodwyn* is the *Rhone*, *Rhosne*, (Fr.) &c. In the name of the river ERIDANUS we have the full form with the breathing before the ^RD. In these words we cannot separate the sense of *Noise*—*Commotion*, &c. from that of the *Course* or *Channel*.

Among the terms denoting *Actions of Violence*—*Commotion*, &c. under the form RN, we must class REND, RENT, RANSACK, RANSOM, RANDOM, &c. The Etymologists have produced as parallel terms to REND and RENT, the Saxon *Hrendan*, *Lacerare*; *Rendan*, *Scindere*; and they have referred us likewise to the Greek *Regnuo*, (Ρηγνω, Frango); where we may observe, that this Greek word shews us, how the Radical RG has passed into the form RN. Lye has another article, RENDER, which, as he says, "Anglis Septentrionalibus est *Dissipare*, *Dissociare*. Omnino pete ab Isl. *Rinda*, *Pellere*, *propellere*." The succeeding word in the Lexicon of Junius by Lye is *Rennet* or *Runnet*, which belong to these terms of *Separation*, and signifies that, which *Disperses*—*Scatters* or *Separates* one part of the milk from the other, or makes one part to be *Separated* from the other. If we refer these words directly to RUN, the term of *Commotion* or *Excitement*, the same meaning exists, as it relates to the substance of the Milk

Running here and there—or *Separated* by the *Commotion* of its particles. The Etymologists refer us, under *Runnet*, to the Saxon *Rynning*, Coagulum; the Belgic *Rensel*, &c., the Saxon *Gerunnen*, Coagulum; and the Gothic *Garinnan*, Concurrere, “quod partes ejusdem generis in unum coalescunt.” This is only another mode of conceiving the same action; as certain particles of a similar kind RUN together, because particles of a different kind RUN here and there or *Separate*. RACE is a Northern word for *Runnet*; where we have the form RC, belonging to *Race*, *Cursus*, as *Runnet* belongs to *Run*; and Lye considers it under the same point of view. The preceding term to *Runnet*, in Lye’s Edition of Junius is *Runnel*, “*Sylva cædua, sive arbor cædua* ;” which is taken, as Lye observes, from the Islandic *Runnul*, *Dumus*; and *Runne*, *Saltus*. The RUNNEL, the *Sylva Cædua*, the Wood used to be *Cut* or *Lopped*, belongs perhaps to *Rend*, &c. To tear, break down. In Persian, راندن RANDen, means “To Draw, lead, *Ex-pel*, Drive, Banish;” where we plainly see the sense of the words above produced, *Rinda*, *Pellere*, &c.

The English term RENT, and its parallels *Rente*, (Fr.) *Rendita*, (Ital.) *Rente*, (Dan. and Belg.) *Renta*, (Span.) &c., are supposed to be derived from the Latin *Reditus*, or *Redditus*, “quantum, sc. pecuniæ Reddunt fundi, vel Redit è fundis, hinc *A Rental* pro “*Redituum* catalogo;” and RENDER, with its parallels *Rendre*, (Fr.) *Rendere*, (Ital.) is supposed to be taken from *Reddere*, “per epanthesin “*του n.*” Though this is indeed probable, yet still such doubts exist, which may perhaps incline us to a contrary opinion. We cannot, I think, help perceiving how RENDER seems to connect itself with the term of *Violence*, REND, in such expressions as ‘To RENDER ‘a thing malleable;’ and when it is employed as a term of submission, ‘To RENDER up myself into a person’s hands,’ &c. Thus, then, RENDER would agree with the primitive idea supposed in my hypothesis, as signifying To ROUT, Turn, Cast up, about, down,

down, &c. to be *Rooted*, Cast up, down, &c., with various degrees of *Force* and *Violence*; and hence RENDER and RENT would belong to each other, as referring to more *Violent* or *Weak* actions. RENDER means both to *Reduce* and *Produce*. Now there actually exists a term under the very form RENDER, which directly refers to an action of *Violence*, as in REND, &c., and which has certainly nothing to do with the Latin *Reddo*; as in the article before produced. "RENDER, Anglis Septentrionalibus est Dissipare, Dissociare. "Omnino pete, ab Isl. *Rinda*, Pellere, propellere;" and Mr. Grose, in his Provincial Glossary explains RENDER by "To Separate, "Disperse. Also to Melt down—To RENDER *suet.* North." In Spanish too, we see the genuine idea of these words. My Lexicographer explains RENDIR by "To Subject, Subdue, to *Reduce* to submission.—To Yield, to Deliver up.—To Return, "to Restore.—To vomit or throw up from the stomach;—"RENDIMIENTO, *Rendition*, the delivery of a thing into the hands "of another.—Weariness, faintness.—Humiliation, submission.—"RENT, income, the yearly produce." The preceding term to this latter word, in my Spanish Dictionary, is RENDIJA, "Crevice, "crack, cleft;" where we have the RENT or *Hollow*, which is made, according as my hypothesis supposes, by *Routing* or *RENDing* up a surface. In the same column of my Spanish Dictionary I find RENGlon, "A *line* written from one margin to another;" where we unequivocally see the idea of *Scratches* or Marks upon a surface; and what is curious, the same word signifies "Part of "one's *Revenue* or *Income*." The succeeding word in Mr. Richards' Welsh Dictionary to "RHENGIO, To RANK or put in "order;" and "RHENG, RHENG, A RANK, a Row, a *Streak*," is "RHENT, *Rent*, Houses or Lands."

RANSack Skinner considers to be quasi *Reinsaccare*, "à *Re.* Neg. "In et *Saccus*, hoc est, *Saccos* expilare, excutere." Junius however understands, that the RAN belongs to such words, as the
Runic

Runic and Danish *Ran*, Spolia, Rapinæ, Deprædatio; the Islandic *Raan*, spolium; the Saxon "*Ran* wyrcau" *Rapere*; the French *Randonner*, the Swedo-Gothic *Ransaka*, Rem furtivam in alienâ domo perquirere; which he derives from *Ran*, (Sax.) and *Secan*, (Sax.) Quærere. 'To *Sack*,' we know, is 'To Plunder;' and to this the *Sack* in *RanSack* belongs. In Mr. Shaw's Galic and Irish Dictionary I find *RANSUIGHAM*, "To Search; Rummage." The succeeding word to *Ransack*, in Junius, is *Ransome*, which he has referred to the French *Rancon*, the Italian *Ransone*, the Belgic *Ransolen*, and the Swedish *Ransun*. The *RAN* in these words must be referred to the terms of *Violence* before us, as some have understood. Junius records the derivation of *Loctenius* from *Ran*, bearing the same meaning as in *RAN=Sack*, and *Sona* or *Suna*, Placare. The *n* in *On*, is, I believe, only an organical addition. My French Lexicographer explains *RANconner* in the first sense by 'To *Ransom*;' and in another sense by "To *Extort* "money from, to *Exact* more than is due;" where we see the genuine idea of an act of *Rapine* and *Violence*. In Rabelais, the term *RANcon* is brought likewise to its original idea, when it denotes a species of *Spear*, i. e. the instrument, which *RENDS* and *Tears* the flesh. (*Menage*, sub voce.) The French Etymologists will now understand, that *Ranconner* and *Rancune*, denoting *Rancour*, are only different forms of each other, applied with the same fundamental idea to different purposes. In the same column with *Ransom*, in the Lexicon of Junius, Lye has produced the phrase, "*Rap* and *RAN*, Whatever a man can *Rap* and *RAN*;" and he observes likewise, "*Skinnerus* pro *Ran* scribit *Rend*, alii "*Ran* for. Utrumque falsum." He supposes, that the phrase means "*Quicquid* vincere et auferre possis;" and he derives *Rap* from the Saxon *Ræpan*, Vincire; and *Ran* from the Islandic *Ran*, *Rapere*, &c. The *RAP* belongs to the terms of *Violence*, *Rapio*, *Rob*, *Rip*, &c.; and even *Ræpan*, Vincire, to which our term *Rope* is

is to be referred, belongs to the same words, as I shall shew most fully and unequivocally in a future page. The English REND, and the Islandic RANA, are, as we have seen, parallel terms.

The Etymologists refer *Random* to the French *Randon*, "Rapidus," "cursus fluvii, fluvii rapiditas, torrentis impetus à *Rentdun*, Torrens, cataracta, catadupa quod verbale est à *Rennan* et *Dun*, "Fluere deorsum. Hinc *Aller à grand RANON*, Instar rapidi torrentis cum festinatione et impetu currere, præcipiti cursu ferri. Hinc nostrum *To Run at RANDOM*. Hæc Hickeysius "p. 233, Gram. A Saxonica." (*Lye ad Junii Lex. sub voce.*) Skinner produces the Italian *Randello*, as the term from which *Random* is derived. *Randello* signifies a Cudgel; and *Randellare*, To Cudgel, Bang; and *Randagio*, a Vagabond. *Randione* means A Gersfalcon; where we have the name of the bird of *Violence*—the RENDER or Tearer. In the same column of my Italian Dictionary, where these words are found, we have likewise *Rangoloso*, Diligent, eager, i. e. the *Runner* or Bustler about; *Ranno*, *Rannata*, Lie, Soap Suds, that which RINSES or Cleans; *Ranto*, *Rantolo*, *Rattling* in the throat; *Rantoloso*, Hoarse; and *Rannochio*, the Frog. I have already shewn, that *Rana*, the Frog, is the animal with the *Harsh Noise*.

In a portion of the succeeding Chapter the form RN will again fall under our discussion, when considered as having arisen from the form ^R, with the breathing before the R, by the organical addition of the *n*. This however is only a *modus concipiendi*, which is but little concerned with the force and spirit of the argument. If we should suppose the organical addition to the ^R, with or without a breathing before it, to be represented by the Hebrew ך *Gnain*, *nGn*, in which these kindred sounds of G and N are supposed to be combined, we shall at once understand, how indissolubly the forms RG and RN are connected with each other.

other. I must again and again press on the mind of my Reader, that all these forms and changes are effected without error or confusion, and that the fundamental affinity is distinctly and unequivocally visible through this great Family of Words without disturbing the particular relation, which exists between the various branches, into which that Family is divided. This metaphor, as I have before observed, is singularly adapted for the illustration of our argument. The resemblance, which might be doubtful or obscure, when the kindred objects were distant from each other, may become strong and impressive, when they are presented to the attention under the same group, and exhibited together under the same view, with all the benefit of contrast and comparison. The Theory of Cognate Consonants is the great and the only Talisman, by which the World of Words is brought under our sway;—by the force of which the different Races, of which it is composed, may be made to pass before our view, in distinct and separate classes, according to their various degrees of affinity and resemblance to each other. By the operation of this potent principle ‘the numerous Tribes and Families of Words are at once arranged without difficulty or disorder—all marshalled in their due places, and all discharging their various and corresponding functions, with the most perfect uniformity, precision, and regularity.’

CHAP. V.

^R, R^, the EAR-*th*, or ERA, (E_{pa}.)

*Terms for the Ground—Land or EAR-*th*, &c., as ERA, (E_{pa}.)—*

Terms expressing the operations, which are performed in the action of Stirring it up, as EAR, HARROW, (Eng.) To Plough; ARO, (Lat.) &c. &c. Terms, relating to the Rise—Source—First beginning—the Extremity of any thing, &c. &c., as ORior, (Lat.) &c. &c.—Terms denoting Agitation—Commotion—actions of Violence, &c., which are connected with words, expressing the action of Stirring up the Ground, as HARRIE—HURRY, &c. &c. Under this race are comprehended Terms, which denote the Possessor by Force and Violence—the Master, &c., as HERus, &c. Terms of mental Irritation, as IRA, (Lat.) &c. &c. &c.—Words, under the forms ^Rn, ^Rl, expressing likewise Agitation—Commotion, as QRino, (Ορινω, ab Ορα, Concito,)—HURL, &c. &c. &c.

^R.

^R, R^, the ERA, (Eρα, Terra,) or EAR-*th*.

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Terms expressing the *Ground*, *Land* or EAR-*th*, under the form ^R, and the operations attached to it.

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ERA, AR-OURA, (Eρα, Αρουρα, Terra.)

RHEA. (Gr.) The Goddess of the Earth,

UR, UIR, IRE, ER, HERRI, &c. &c. (Celtic,) the *Earth*, Land, &c.

AROO, ARO. (Latin, Greek,) To Plough.

AR, ARAT, AR=AR, YR=IAR, &c. (Celtic,) Terms relating to Ploughing.

EAR, ARIAN, ERIAN, or ERIGAN, ERREN, AR, ARE. (English, Gothic, Sax. Germ. Scotch, &c. &c.)

HARROW, HARRE, HARAU, HERSE, HARCKE, HERGIAN, &c. &c. (Eng. Dan. Corn. Fr. Germ. Sax. &c.)

&c. &c.

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**T**HE difficulty of arrangement may be considered as one of the most important and frequent sources of embarrassment, which a writer has to encounter in a work of this nature. Whatever diligence and deliberation he may have employed in forming the original plan of his discussions, nothing but the actual operation itself can fully unfold to him all the bearings of the question, or prescribe to him the precise mode, by which his enquiries would be most properly and efficiently conducted. Various circumstances may likewise arise in the progress of the work, that are placed out of the controul of the writer, which must either necessarily or almost inevitably disturb the original plan in certain portions of his Volume; and when this has once happened, the future arrangements must likewise be changed, and be accommodated to the

the modifications, which have before arisen. It is not to be understood, that these deviations from the original conception, with respect to arrangement, have operated with any considerable force on the general effect of the work, which perhaps, considered under all its parts, may have remained nearly the same. I had originally intended to have first presented to the Public an enquiry into those Terms, which appear under the form  $\wedge RC$ ,  $\wedge RD$ , &c., and when the sound of  $r$  is not heard,  $\wedge rC$ ,  $\wedge rD$ , or  $\wedge C$ ,  $\wedge D$ , &c.; and I purposed to discuss at a future period, in another Volume, the terms under the form  $\wedge R$ . I found however, as I proceeded in my Work, that it was necessary perpetually to recur to the form of the Element  $\wedge R$ ; and the circumstances, which accompanied the preparation of the Volume, rendered this appeal more frequent and minute.

During the long continuance of my Work in the Press, the materials naturally and almost necessarily increased in my hands, as I considered it a bounden and indispensable duty to improve the original stock by all the means, which chance or meditation had presented to my view, sometimes by the addition of new topics of discussion, and sometimes by the production of collateral evidence from terms under the kindred form  $\wedge R$ , which might have been reserved for another Volume. By these additions the Work insensibly swelled beyond its destined bulk, and I at last began to perceive, that I had already comprehended within my discussions the great leading features, which belong to the whole compass of the Enquiry; and that having proceeded so far, it was necessary for me to advance still further, and to consider the subject through all its divisions, under one view, in the same publication. I perceived likewise, that the additional materials might be detailed according to a plan of greater brevity than that, which I had adopted in the former parts of the Volume, as the various processes, by which words are connected with certain trains of ideas, had before been

most fully and minutely discussed. In this part of the Work, therefore, nothing more appeared to be necessary, than to arrange the terms, in their due classes, under the train of ideas, to which they more immediately belonged, with a brief explanation in less obvious cases of the precise mode, by which any term was to be referred to its particular class. The Elementary form ^R will be first examined, which is so intimately connected with that of the Elementary form ^RS, ^RT, &c., that they cannot in a great variety of cases be separated from each other. I must however observe, that though it is just and proper to consider them on many occasions under one point of view, yet that they ought to be treated separately, as I have before done, because the Elementary form ^RS, when once existing, may be said to generate a Race of words by its own powers. Both modes of considering the subject are to be adopted in their due places, that the Reader may at once understand their difference and their coincidence. In this part of my Work I shall likewise contrast the terms belonging to both forms with each other, though here I shall commence with the form ^R, and proceed to that of ^RC, &c., as if first beginning from the simpler form, and advancing to that, which is more complicated. I have before suggested, (p. 529, N.) that this is rather a *modus concipiendi*, formed perhaps on a contracted view of the subject, than a legitimate principle, which is necessary to be adopted for the basis of our reasoning. Yet I can have no objection to consider the subject under this point of view, if it should be found to supply to the conception of the Reader a more easy and intelligible mode of considering the question.

In the first part of my Work I considered the terms under the forms RL, RN, as directly connected with those of Ral, Ron, when no vowel breathing is to be found before the R. I shall here consider the words under the same forms ^RL, ^RN, when a vowel breathing precedes the R; and the Reader will hence  
see,

see, that some terms under the forms RN, RL, when the breathing before the R does not appear, may be conceived to have arisen from the forms <sup>^</sup>RL, <sup>^</sup>RN, without the medium of Rgl, Rgn. When the terms under all these forms Rc, &c. RL, RN, in which the different Consonants, as c with its cognates, and L, N, are annexed to the Elementary R, shall have been considered, we shall at once see, that the only remaining form, where R appears as the first Radical Consonant of words, which has not been examined, is that, in which the Labials B, F, M, V, W are annexed to R, with or without a preceding vowel breathing, as in ARvum, ARPazo, (Αρραζω,) RAPio, (Lat.) RAVish, (Eng.) &c. &c. I shall therefore in another Chapter arrange, after the briefest manner, the terms under this form RB, RF, &c.; and thus I shall have examined in the same Work, under one view, in a variety of Languages, all the Radical words, in which the Elementary <sup>^</sup>R is to be found. Though we shall frequently perceive, that the form <sup>^</sup>RB, &c. directly connects itself with the other forms in the same series of words; yet we may in general consider the form <sup>^</sup>RB, or RB, &c. as more particularly distinct, and separated from the others. We shall immediately understand, however, how readily the Labials become attached to the Elementary Consonant <sup>^</sup>R, or how the form <sup>^</sup>RB, RB, &c. has arisen; when it is recollected, that we have only to conceive the mouth to be shut or the lips closed during the enunciation of the <sup>^</sup>R; and when this simple process takes place, the sound of RB, &c. is at once necessarily produced. The Reader will perhaps be still more readily inclined to imagine from this further view of the question, that the form <sup>^</sup>R ought to be considered as the more original and Elementary form, and that the other forms should be regarded as derivative or dependent. Under this view of the subject, the whole arrangement might have been thus adjusted; <sup>^</sup>R, R, } The ERα, (Ερα.) R, R, } c, d, &c., B, F, &c. The EAR=th, &c. AR=V-um, <sup>^</sup>C, <sup>^</sup>D, &c. } ESTia, (Εστια,) &c.

I must

I must again repeat, that I can have no objection to this mode of considering the question, if it should be conceived by my Readers, as a convenient or a simple method of stating the argument of the Work. This mode of resolving Language into its original Elements might be carried much further, and perhaps, under one point of view, with some advantage to our conceptions on the subject. But this is merely a *modus concipiendi*, which at present would profit us nothing, but which might perhaps be aptly introduced at the close of our Discussions on Language, when all the *Facts*, which we are capable of learning, have been fully unfolded. It is the discovery of *Facts* only, as far as they are describable or intelligible, about which I am solicitous in the prosecution of my Work; and I am unwilling to entangle myself or my Reader with unnecessary refinements in the mode of arranging or conceiving the original Elements, from which the objects of discussion have been formed. On a careful review of the whole Work, I do not conceive, that under any other arrangement such *Facts* would have been more profitably or faithfully exhibited.

I shall first produce the various terms under the Element ^R, which express the Ground, as ERa, (E<sub>g</sub>a,) &c., as likewise those words, which directly relate to an action performed upon its surface, by *Ploughing*, &c., as Aro, (Lat.) &c.; and I shall then consider the Element ^R, under two general divisions, according to the arrangement of the form ^RT, either as conveying ideas, which might seem to relate to the ERa, (E<sub>g</sub>a, Terra,) in a state of Rest, or which belong to the same Spot, regarded in a state of *Commotion* or *Agitation* when it is *Stirred up—Agitated* by the various accidents and operations, belonging to its surface, as by the labours of agriculture, in *Ploughing*, *Harrowing*, &c. &c. I produce this division because it is necessary, that some division should be made, and that words should be arranged to a certain degree according to their apparent and ordinary meanings. Yet  
all

all the terms belonging to this Race of Words are so involved with the idea of *Agitation*, that perhaps we might consider this as the original notion, from which they were all derived, or at least this idea ought to be prominent in our explanation. In the first division I shall produce the terms, which denote the *Rise—Source—Origin—the First Beginning—Extremity* of any thing—the *Back* and the *Front—Behind* and *Before—the Bottom* or the *Base* and the *Top—the Edge, Point:—A Boundary* or *Border:—What is Prior—First—Before*, as relating to Time. These words might belong to the ERA, (*Eqa*, Terra,) simply, as the *Ground* or *Base—the Bottom*. Yet I have adopted the word *Rise*, which belongs to the notion of *Stirring* or *Raising up*; and we shall see from hence, that the idea of the *Base* might be derived from that of *Agitation*, as denoting the Spot, from or on which things are *Raised* or *Erected*, as we express it. We cannot but perceive too, that the term *Source* belongs to *Surgo*, whence we have the same idea. Yet we find, that whatever may have been the original idea of the words in this class, the sense of *Agitation* has commonly disappeared; and those terms, which have been derived from words in their secondary sense, may be justly said to belong to that idea alone. I have had frequent occasions of expressing this embarrassment, (825, &c.) if the Reader should so conceive it; though he may perhaps imagine, that when we have brought our terms to the Spot, from which they *must* be derived, distinctions like these are idly and unnecessarily minute. I have only to add, that the Reader will see all the words before him, with all their bearings and relations, and he must be contented to take upon himself a share in the difficulties of such decisions. In the second Division I shall produce those terms, which generally relate to the idea of *Agitation—Commotion—Violence*, and which I conceive to be derived from or inseparably connected with the ERA, (*Eqa*,) *Stirred up—Agitated*, or *HARROWED* by the accidents  
and

and operations, belonging to it, as HARRY—HURRY, &c. &c. Under this division we shall see the idea of *Agitation*, applied to a great variety of purposes. — We shall find Terms denoting the *Possessor* of any thing by *Force* and *Violence*, and afterwards the *Master* in general, the *Powerful* or *Superior Personage*, as HERUS, (Lat.); and hence have arisen Pronominal Parts of Speech—Intensive Particles, &c. &c.—Terms expressing *Mental Irritation*, as IRA, (Lat.) &c.—Names of *Savage animals*, UR, (Germ.) Bos ferus;—Words expressing the *Wind*, &c., as AIR, (Eng.) &c. Disorderly motions, as ERR, (Eng.) &c. with various other applications, which will best be understood when they are detailed in their due places. I shall finally produce some terms, under the forms ^RN, ^RL, with the breathing preceding the ^R, where the same idea of *Commotion* or *Agitation* is apparent.

Among the words, which under the Element ^R, denote the *Earth—Ground—Land—Soil*, &c., and the operations of *Ploughing*, &c. performed upon it, are the following: The Greek ERA, (ἔρα, Terra); AR-OURA, (Ἀρουρα, Arvum, Arata Terra, Ager, Terra, Tellus,) where in the latter word we have the Element doubled, quasi *Era=Era*, RHEA, (ῥέα,) AROO, (Ἀρου,) OR-usso, (Ορουσσω, Fodio,) the Latin ARO, *Aratrum*, *Area*, *Arena*, the Irish UR, UIR, “Mould, Earth, Dust;” IRE, “Ground, Land;” AR, “Ploughing, Husbandry;” ARaim, “To Plough;”—the Welsh ERW, “An acre of Land; also Land, estate, inheritance;” ER, “Fallow Land;” AR, “Plowed Land; also Ploughing;”—ARedig, “To Plow;” ARddu, “To Plow;” ARadr, A Plough;” YR-IAR, “A Plough;” the Cornish AOR, Terra; HARau, Occa; ARax, Aro; the Armoric AR=AR, ARadr, A Plough; ARat, To Plough; ARer, A Ploughman, &c., the Cantabrian or Biscay, HERRI, Terra; EAR, (Eng.) To Plough, with its parallel terms Arian, (Goth.) Erian, Erigan, (Sax.) ERren, (Germ.) ARer, (Fr.) ARare, Arar, (Ital. Span.) AERen, (Belg.) ERier, (Dan.) Metere,

Metere, &c. &c. &c. produced by the Etymologists, HARROW, (Eng.) with its parallels HERSE, HARCKE, HERGIAN, &c. (Fr. Germ. Sax. &c.) HARRE, (Dan.) &c. AR, ARE, ERE, (Scotch,) "To *Ear*, to plough, to till."

Beside the sense which the Irish UR, UIR, bears of "Mould, Earth," Mr. Shaw has placed the term UR in various other articles, under the following meanings; "A beginning. — A brink, border. — Very. — Generous, noble hearted. — Evil, mischief, hurt. — Slaughter. — Fire. — Fresh, new. — A Moist place;" and UR-ach, "Earth, a beginning." We shall certainly, I think, all agree, that UR is the same word, as we are accustomed to express it, and that all these senses are only different meanings of the same fundamental notion, whatever it may be. We shall likewise, I conceive, all agree, that the sense of UR, as "Mould, Earth," supplies us with an object, which we should naturally consider as expressing that fundamental notion. In Scotch, AR not only means "To Plough," but it signifies likewise, as Dr. Jamieson explains it, placed in another article, "Formerly; also *Early*;" where he refers us to AIR. Under AIR, divided into six articles, he has given us the following senses: "Before, formerly, *Early*." — "Early." — "Expl. *Hair*, used for a thing of no value." — "An OAR." — "An HEIR." — "An itinerant court of justice, E. EYRE." We shall here, I think, not doubt, that AR, and AIR, in these several senses, have the same fundamental idea. Dr. Jamieson has told us, that some derive AIR, the *Oar*, from the Swedish ARA, To Plow; and he himself sees, that AIR, the *Heir*, has some relation to the *Ground*, though he obtains this idea from the ancient Swedish word *Arf*, which "primarily signifies *Arv-um*;" and he appears totally unconscious, that the Scotch word AIR, An *Heir*, has any relation to AR, To Plough, That AIR and HÆR-es, &c. belong to each other, and that they refer to such words as AR,  
To

1136      ^R. R. ^.—C, D, G, J, K, Q, S, T, X, Z.

TO EAR, ERA, (E~~ra~~.) &c. is most certain; yet it is not easy to adjust the precise idea, by which they are connected. I have supposed (p. 93,) that they mean simply the Possessor of the *Earth*, or Land; yet we cannot but see, how HÆRES is connected with HERUS, HERR, (Germ. Lat.) &c., which seem to attach themselves to words signifying 'To HARROW up—Spoil—Rout—Plunder—To possess by force and violence;' though all these terms denoted in a secondary sense, 'To Possess in general.' When it is proved, beyond all controversy, as I should hope, that all these words belong to each other, as referred to the same *Spot*; perhaps the Reader may consider, that such distinctions are minute and unnecessary. Dr. Jamieson has produced a race of words signifying the *Heir*, as parallel to *Air*; in which the Labial sound succeeds the ^R, as ARbi, (Mæs. Goth.) ARf, (Su. G.) ERbe, Yrf, (Germ. Sax.); and it is not possible to doubt, that all these words directly belong to each. Thus we see, how the forms ^R and ^Rb are immediately connected; and the same fact will likewise be unequivocally visible in various other instances.



Terms belonging to <sup>^</sup>R, <sup>^</sup>Rt, &c., the ERA, (E<sub>qa</sub>) EARTH, as denoting the *Rise—Source—Origin—the First beginning—the Extremity* of any thing, &c. &c.—*Behind* and *Before*; —What is *First—Before*, as relating to Time.

UR. (Celt.) *Earth*, Beginning, a brink, border.

URACH. (Celtic,) *Earth*, Beginning,

OR-IOR—ORIGO, ORDIOR.

ORDO. (Lat.)

ARCHE, ARCHOS. (Gr.) Fundamentum, &c.

EARS, ARSCH, &c. &c. (Sax. Germ.) Podex.

OURA. (Gr.) Cauda.

OROS. (Gr.) Terminus.

ORA. (Lat.) The Extremity, edge, brim, &c.

ORIS, OS, (Lat.) The Mouth, entrance into any thing.

EAR—EAR. (Gal.) Head—End, conclusion, tail, &c.

OIR. (Gal.) A Hem, border, &c.

OR, ORD, &c. (Cimb.) Initium, Origo.

R-EAR. (Eng.) The Prior or Behind part, from which things may be said to *Rise* — To *Raise* up.

ARR-IERRE, ARR-EARS, &c. (Fr. Eng. &c.)

ERE, ERST, ARIST, ARISE, RISE. (Eng.)

HERI—HIER, (Lat. Fr.)

y-ORE. (Eng.)

&c. &c. &c.

I SHALL now produce the terms under the forms <sup>^</sup>R, <sup>^</sup>Rt, which denote the *Rise—Source—Origin—the First Beginning—the Extremity* of any thing—the *Back* and the *Front—Before* and *Behind*—the *Bottom* or the *Base*, and the *Top—the Edge* or *Point*—A *Boundary* or *Border*—What is *First, Before*, as relating to Time. I conceive, that these terms are all to be referred to the ERA,

(*Ερα*, Terra,) either as denoting simply the *Base—Bottom*, &c., or as referred to the *EAR'd* or *Raised up* ERA, (*Ερα*,) under the idea of the *Rise*, if I may so say, the Part, from which things *Rise*, as their *Origin*. Among this Race of words we must class the following: UR, (Gal.) “Mould, EARTH. — Beginning. — A Brink, “Border,” as it is explained by Mr. Shaw in different articles; URACH, (Gal.) “EARTH, Beginning; OR-IOR, *Origo*, *Ordior*, To “begin; *Ordo*, A beginning, series, tenor and succession of “times and things, An *Order* or law of nature,” as R. Ainsworth has justly explained it; except that he has placed the sense of a *Beginning* as a secondary idea.—*Ordino*, *Ordain*, &c. &c., *Arche*, (*Αρχη*, Principium, Exordium, Initium, Fundamentum, Principatus, &c. Caussa, *Origo*,) *Archos*, (*Αρχος*, Princeps, Dux, intestinum rectum,) EARS, *Arsch*, &c. &c. (Sax. Germ.) Podex, to which our vulgar word for the same part belongs; ORROS, (*Ορρος*, pars subjecta testiculis); OURA, (*Ουρα*, Cauda); and hence *Oureo*, *Ouron*, (*Ουρεω*, *Ουρον*,) *Urina*, *Urine*, *Urethra*, *Ureter*, &c.; (*Ουρηθρα*, *Urinæ* meatus, *Ουρητηρ*, Meatus urinarius.)—OURA, (*Ουρα*, Limites, termini;) OROS, (*Ορος*, *ov*, Terminus, limes, &c., *Ορος*, *ος*, mons collis,) חרם HRH, “To protuberate, swell, be tumid, or elevated, to *Rise* in height.” It occurs not as a verb simply in this sense; but hence, as a noun, “A Mountain, a protuberance, *Rising* or Elevation of the “EARTH,” as Mr. Parkhurst explains it; where my hypothesis is precisely explained.—OR, (Welsh,) “A Border or coast, the edge, “brim or margin of a thing;” ORA, (Lat.) “The Extremity, “edge, brim, margin, hem, or border of any thing;” OS, *Oris*, “The Head, or Fountain—The mouth, passage or entrance into “any thing,” as Robert Ainsworth explains it in some of its senses; where we see the same Radical idea, as in *Ora*. The Latin *Oro*, To pray, might directly belong to OS, *Oris*, as it is imagined; yet it seems to belong to some Celtic terms bearing the same meaning.—OR, (Gal.) A border, coast; which means likewise

likewise A *Voice*, *Sound*, and *Gold*, as Mr. Shaw explains it in various articles ; and we have likewise in the same column of his Dictionary *Oracuil*, An Oracle ; *Oraim*, To Pray ; *Oran*, A Song, &c. ; *Oraid*, An Oration ; *Oradh*, Gilding ; *Oragan*, The Herb *Organy* ; *Oraise*, An *Orange*. I shall shew, that the sense of OR, *Aurum*, Gold, is derived from the idea of *Routing* or *Scratching* up the Surface in the search of Metals ; and the sense of *Sound*, which these words bear, might be attached, as it commonly is, to this action, just as *Scrieach* belongs to *Scratch*. We see, that the OR in the Herb *Oragan*, *Organy*, *Oporyayov*, *Origanon*, and in *Oraise*, the *Orange*, belongs to the Gold colour.—EAR, (Gal.) A Head ; EARR, (Gal.) “End, conclusion, tail, limit, boundary ;—a Champion ; noble, grand,” as Mr. Shaw explains it in different articles. ERR, EARR, An end, tail, sin. ; EIR, EARR, (Gal.) End ; EIRRSce, A trunk, stump ; EIRsam, To *Arise* ; EIRgham, To *Arise*, &c. ;—EIRigh, A Viceroy, chief, governor ; EIRghe, EIRigh, A Rising, Mutiny. EIRR signifies too ‘a Shield,’ and ‘Snow, Ice,’ the former of which it denotes probably, as meaning the *End* or *Extreme* covering of the person ; and the latter it probably denotes, as referring to the idea of *Rising*—Commotion, &c.—the Stormy, Snowy weather.—IRR, (Gal.) ‘An end, conclusion ; a fish’s tail.’ In the same column of Mr. Shaw’s Dictionary we have IRE, Ground, land ; IRionn, A Field, land, ground ; IR, Anger ; IR, A satire, Lampoon ; IR-IRE, A curse, malediction, blame, anger ; IRis, Brass ; IRis, An *Æra*, epoch, &c. &c.—IAR, S-IAR, Back, Backward, the West ; from whence we should conjecture, that in Celtic the Element ^R denotes the West, as signifying the *End* or *Extremity* of the Sun’s course. Hence we have IAR-thar, the West, West country, &c.—OIR, (Gal.) A Hem, border.—“OR, Ord. Cimb. AR, ARd, Initium, Principium. Origo, “Auctor.” (Lye sub Or.) Ord, (Sax.) Initium, Origo, &c.—ARdis, (Aρδς, Cuspis,) ARden, (Aρδν, Funditus.) UR, (Germ.) UR=*Sprung*.

UR=*Sprung*, (Germ.) The *Origin*; and hence the intensive particle, which is sometimes applied negatively in different Languages, under the form ^R.—“UR, quod alias scribitur AR, ER, IR, in “veteri Linguâ Francicâ, perinde ac *A* et *Ge* in compositione “usitatur, et simplicem vocem facit cum effectu significare.” (*Lye sub voce Or=Deal.*) It has this intensive signification, because it signifies *First—Chief*, both as applied to objects of *Reverence* and *Detestation*, as *Arch*, *Erz*, (Germ.) &c., in *Arch-Bishop*, *Arch-Fiend*; *Erz-Bischof*, *Erz* bosewicht, a great knave, &c.; “UR, “adv. *Ordinis*, significans Principatum in existendo et operando;— “significans *Ortum* et initium rei.—idem significans quod *vor*,” *v-OR*, “coram;” *ER*, “Particula Francis et Alam. propria; et per “omnes vocales AR, ER, IR, OR, UR audita, variæ et latissimæ significationis in compositis. Interdum utuntur anastrophe, dicentes “*Re* et *Ri* pro *ER* et *IR*. Olim erat prepositio significans *Ex—* “*Super—Erheben*, Effere se,—Adverb *Ordinis*, significans initium “rei; *Erbauen*, Extruere e *fundamento*.—*Ordinis*, significans “ultimum terminum rei. Huc referri debent *Erstechen*, *Erschlagen*, “ita percutere atque ita *fodere*, ut mors inde sequatur: et quædam mentis actiones, cujusmodi sunt, *Ergrunden*, Perscrutari; “*Erschöpfen*, Exhaustire cogitando. *ER*, Adverb. Aperiendi, ejusd. “qualitatis ut *auf*. Hinc promiscue dicimus *Erbrechen*, et *Aufbrechen*, Effringere, aperire rumpendo.” (*Wacht. Prol. Sect. 5.*) No interpretation can be more pointed to illustrate my hypothesis. Here *ER* bears the precise idea of *Routing* or *Breaking* up a surface, as in the explanatory term *h-Aurio*, the Latin *ERuo*, the Greek *ERuo*, (*Ερω*, Traho.) Wachter has moreover seen, that *ER* in its intensive signification, resembles the Greek *ARI*, (*Αρι*,) “Adv. “intendendi, sensum reddens fortiozem, ut *Αρι* apud Græcos.” I shall produce the Intensive Particles, when I have laid before the Reader some of the terms, which relate to *Violent actions*, to the *HARRIER*, or *HARROWER*, the *Router*; and we see, how the

ER,

ER, as denoting the Base, when considered as the *Rise* part, if I may so say, connects itself with the *Violent* or *Intensive action*, which it sometimes expresses, and which we may represent by 'To Raise up' or 'To Rout up.'

Among the terms, which relate to the *Back—Behind*, the *Prior*—and the *Former Time*, are the following: ^R-EAR, (Eng.) which conveys at once the idea annexed to *Rise* or *Raise*, 'To ^R-^EAR,' or *Raise up*; and the *Prior—Former part* or *Extremity left Behind* us, from which, under one idea, the object may be said to *Rise* or *Spring*;—ARR-IERRE, (Fr.) ARR-EARS, (Eng.) d'-ERR-IERRE, d'-ERN-IER, (Fr.) Atras, (Span.) d'-Etras, di-Etro, (Ital.Span.) ARR-Edro, (Span.) Backwards; RE, RE-tro, R-Ursum, (Lat.); where the *t, d, s*, have been introduced with the kindred ^R:—AIR, (Goth.) Prius; ÆR, (Sax.) Prius, Mane; Æs, Æris; where we have a Saxon term signifying at once *Before—the Morning* and *Brass*; all which senses will be reconciled if we suppose, that these words are taken from the idea of *Earing* or of *Raising* or *Stirring up*, as the ERA, (Epa,) from which action metals are brought forth.—ERE, ERst, (Eng.) ERst, Ærista, (Sax.) Primus; ARist, (old Eng.) ARise, ^Rise; f-Irst, EARly; Ehe, or EHER, (Germ.) HERi, (Lat.) Die vel nocte præterità; HIER, (Fr.) JERI, IERI, (Ital.) AYER, (Span.) Yesterday, lately; Hesternus, quasi HERsternus, g-Estern, (Germ.) with its parallels produced by Wachter, "Anglo-Saxonibus g-Itra, g-YRsta, et in "compositis Gistrondæg, Gyrstandæg, Francis Gestre, Belgis Gisteren, "Anglis Yesterday. Gloss. Pez. Perendie Ergestre." It is impossible not to see, that the ^IR in Yrsta, as in ERst, is the connecting point between HERi and these words, which are all acknowledged to belong to each other. The initial *g* in these words, and the English *y* in Y-Esterday are derived from the Teutonic prefix *Ge*, and the *h* in the Latin h-ERI, h-Esternus, has arisen from the same source. The Latin Hesternus is undoubtedly taken from

from the form *Gistron*, &c.—*Yestreen*, (Scotch,) Yesternight; HERE=*Yestreen*, HERE=*Yesterday*, (Scotch,) The night and day before *Yesterday*. Wachter thinks, that *Crastinus* belongs to these words, and so I imagine:—*Y-ORE* is acknowledged to be a compound of *Ge* and *Ere*, &c. Before; Former,—*Y-EAR* is a similar compound, *Gear*, (Sax.) &c., *Aar*, (Dan.); where we have the simpler form. *AIR*, *AYR*, *AR*, *ARE*, (Scotch,) Before, formerly.—*ÆRA*, (Lat.) with its parallels in various Languages, which means the Time, from which things may be conceived to take their *Rise* or *Origin*, ‘*Tempus, ex quo res Oriuntur.*’ In the Spanish corresponding term we are brought to the Spot, from which it is taken. My Lexicographer explains the Spanish *ERA* by “*ERA, Era*, a certain “computation of years from any particular date or epoch. Age, or “long space of time. *Spot of Ground*, paved and *Raised* above “the level for threshing corn,” &c.

Thus we see, that the English *ERE*, *Prius*, is only another form of *EAR*, To Plough, To *Stir* or *Raise up* the Ground; and it means the *EAR* or *Rise* Time, if I may so say. In *ERE*, *ERST*, *ARIST*, *ARISE*, *RISE*, we see the process, by which the forms ^R, ^RS, RS, pass into each other. It is impossible not to perceive, how *ERST* and *f-IRST*, are connected with each other; and we shall hence understand, how the *p*, *f*-^R and ^R are likewise connected with each other in *ERE*, *p-Ræ*, *p-^Rior*, *p-^Rimus*, (Lat.) *p-Roi*, (Πρωι, Mane, Mature,) *f-ORE*, *f-OR*, (Eng.) with their parallels *v-OR*, *f-UR*, (Germ.) &c. &c. The sense of *ÆR*, *Prius*, and *Mane*, brings us to *EAR*, *EER*, (*Eap*, *Ver*, *sanguis*, *pinguedo*, *Hæ*, *Ver*, *Diluculum*,) *v-ER*, *AUR-ORA*, the Sanscrit *AUR-OOREN*, relating to the *ERE*, the *Rise*, if I may so say, or the *EARLY time* of the year or the day. In Galic, *EARach* is “The Spring,” which is adjacent to *EARRaidham*, “To Spring;” where we have the verb signifying ‘To Rise or Raise up.’ In Scotch, *v-} EIR*, *ER*, *OR*, *w} AIR*, *ERE*, is *Spring*. It is impossible for the Teutonic Scholar not to see

see in the representation *Vor*, the familiar term *Vor*, "*For*, be-  
 "*Fore*;" and when the Germans call Spring, *Frühling*, we see in  
*Früh*, or *f-^Rüh*, *EARLY*, which is applied both to the *Morning*,  
*f-Rüh Morgens*, and to the *Spring*, a kindred term. Even in the  
 French *Printemps* we have the *PR*, or *p-^R*, bearing the same of-  
 fice. In Persian, بهار *Behar*, or *b-^SHAR* is the *Spring*. In the sense,  
 which the Lexicographers give of *EAR*, (*Ea*, Sanguis, Pinguedo,) *Blood*  
 and *Fat*, we see the *Foul gory*, and *Slimy Matter* of the  
*ERA*, (*Ea*,) *EARTH*, *Dirt*, *Mud*, &c. Perhaps the Greek *ARISTON*,  
 and *ARISTOS*, (*Αριστον*, Prandium, *Αριστος*, Optimus, Præstantissi-  
 mus,) which I have examined on a former occasion, (599,) may  
 be directly taken from the Saxon *ÆRISTA*, and mean only the  
*First* or *Early Meal*, and the *First Personage*. We see in the  
 explanatory term *Præstantissimus*, that the *p-Ræ* bears a similar  
 meaning. The *Aristeros*, (*Αριστερος*, Sinister, infaustus,) must  
 surely belong to *Aristos*, (*Αριστος*,) as originally relating to some  
 opinion, in which the *Left* was the *Preferable* situation. In *ARI*,  
 (*Αρι*, Valde, vehementer,) we have the *Intensive* particle—in *Ares*,  
 (*Αρης*, Mars,) we have the more violent sense of the *Raiser*—the  
*Raser*, if I may so say, or the *Router*; and in *Aris*, (*Αρις*, Instru-  
 mentum fabrilis,) we actually see the *Raser* or *Scratcher* upon a  
 surface. Thus we perceive, how under all these senses the fun-  
 damental idea still remains, and how my hypothesis solves all the  
 difficulties. The French word *Raser* actually contains the two  
 different senses of *Scratching upon* a surface, and of *Routing*, such  
 as I conceive to exist in *Aris* and *Ares*, (*Αρις*, *Αρης*.)

^R, R^, ^Rt, &amp;c.

Terms, which relate to *Actions of Violence—Commotion—Agitation*, &c. in various degrees and manners; and which signify To *Stir up—Rout up—HARROW up*, or HARRY about—To *Devastate—Plunder—Annoy—Vex—Irritate—Disturb—Terrify*, &c. &c., all ultimately connected with the action of HARROWING up, or EARING the ERA, (Epa,) or EARTH.

EAR, ARO, AROO, &c. (Eng. Lat. Gr. &c. &c.)

HARROW — HERSE, &c. &c. HERGIAN, (Sax.) To Harrow, To *Rout, Tear*, vastare, spoliare, prædas agere.

HARRY. (Old English,) To *Harrow*, or Pull up—about—away—Drive away, about, &c.

HARIER, AHURIR, (French,) To *Harry*, Vex, &c.

HURRY.—HARE, the Animal.

To HARE, To fright,—HARIER, the Dog, (Eng.)

HERRY, HERY, &c. (Scotch,) To Rob, Pillage, &c.

HERE, HER, &c. (Germ. Sax. &c.) An army, host, i. e. the Plunderers, Ravagers.

HERDE, HERD, &c. (Sax. Eng.) A Troop, of men or animals, the Plunderers, and the Plundered.

HERR, &c., HERUS, HEIR, HÆRES, (Germ. Lat. Eng. Lat.) The Possessor by *Force* and *Violence*, the *Harrier*, afterwards a Master or Possessor in general.

Old HARRY. (Eng.) The Devil. The HARROWING of Hell, Name of one of the Mysteries.

w=ER, v-IR, &c. (Sax. Lat.) The Violent or Powerful Personage: Hence the illustrious Personage.

w=EARY, w=ORRY. (English,) &c. &c.

IRE,

|                                                                          |                                                                     |
|--------------------------------------------------------------------------|---------------------------------------------------------------------|
| IRE, IRA, ERRE, ERIS, &c. &c.<br>(English, Latin, Saxon, Gr.<br>&c. &c.) | IRRE. (German,) Turbare, con-<br>fundere, Irritare; <i>Errare</i> . |
| ARA. (Greek,) A Curse.                                                   | OAR—ORE, &c. (Engl) What                                            |
| ^RUO, <i>Ruina</i> &c. (Lat.)                                            | Eats up or Ploughs up the                                           |
| HYRE, &c. (Saxon,) Ruin.                                                 | Water—what is obtained by                                           |
| R^EAR, &c. (English,) To                                                 | Earing or Digging up the                                            |
| Excite or Raise up.                                                      | Ground.                                                             |
| ERR, &c. &c. (Eng.) Desultory                                            | HORRO—HORROR, &c. (Latin,<br>English.)                              |
| motion.                                                                  | &c. &c. &c.                                                         |

I SHALL now consider the Race of words belonging to the Element ^R, which generally relate to the notion of *Agitation—Commotion—Violence*, &c., and which I conceive to derive all their force from the action annexed to the ERA; (*Epa*, Terra,) when it is *Stirred up—Agitated*, &c. by the various accidents and operations belonging to it. This Race of words relates to *Actions of Violence—Commotion—Agitation* in various degrees, and manners:—They signify 'To Stir up—Rout up—To HARROW up, or HARRY about—To Devastate—Plunder—Annoy—Vex—Irritate—Disturb—Terrify, &c. &c. We have seen the terms in various Languages, which express the action of *Stirring up* the ERA, (*Epa*,) by *Ploughing*, &c., as EAR, (Eng.) HARROW, ARO, (Lat.) AROO, (*Apow*,) &c. &c.; and we may well imagine the extensive influence of such important terms in the Languages, to which they belong. I conceive, that these words denoting *Agitation*, &c. have derived all their force from the terms, which express this important species of action, and that they may justly be considered as metaphorical applications of such significant and operative terms. I have already discussed some of the words annexed to the form ^R, (page 566,) under a train of reasoning,

which the Reader should well consider; and I must again contrast the terms with each other, which are attached to both forms, as I before did, that he may fully perceive, under every view of the question, their indissoluble union at those points where they become connected. I shall divide this Race of words into separate articles, because they are too numerous to be at once considered, and because they exhibit on many occasions turns of meaning sufficiently distinct from each other. Yet it will be at once seen, that these divisions do not always contain terms, which are marked by any material difference of meaning. The Reader is not to suppose, as may be well imagined, that in detailing a series of words I attempt to adjust the precise degree of affinity, which such words bear to each other. All, which I in general attempt, is to exhibit together those words, which bear the same fundamental idea from the same original source, with a turn of meaning as nearly similar to each other, as such collections may be supposed to admit.

Among the words, which express actions of *Agitation—Commotion—Force and Violence*, as *To Waste—Plunder—Annoy—Terrify—Vex*, &c. The *Plunderers—The Possessors by force*, and afterwards *Possessors in general*,—A Troop of *Plunderers*, or the *Plundered*; and then a *Troop in general*, we may class the following: *HARROW*, *HER-g-iqn*, (Sax.) *To Harrow*, *Vastare*, *spoliare*, *prædas agere*; *HERge*, (Sax.) *Turma*, *Prædatores*; *HARRY*, (Eng.) *To Harrow*, *Rout*, *tear*, *pull*, *drive out*, *about*, *away*, &c.; *HARier*, (Fr.) *HAREar*, (Span.) *Torquere*, *affligere*, *fugare*, as Junius explains it; —*AHURir*, (Fr.) “*To surprize, to astonish, to maze, to tease*;” *HERRY*, *HERY*, *HIRRIE*, *HARRIE*, (Scotch,) *To Rob*, *to spoil*, *to pillage*, under which Dr. Jamieson produces *HAER-ia*, (Su. G.) *Bello aliquem infestare, deprædari*; *HERen*, (Germ.) *HERia*, (Isl.) *HERian*, a name of Odin, “*The Mars of the Northern nations borrowed from his warlike devastations*.” —*HARass*, *HARasser*, (Fr.) *HURRY* *Scurry*, *HIRY* *HARY*, *ORP-ERE*, (Scotch.) *Avaunt*;  
EIR,

EIR, (Scotch,) Fear, dread; ERY, EIRY, (Scotch,) Affrighted; HARRIER, (Eng.) the Hunting Dog; HARE, ΑΥΡΟΙ, (Αυροί, οι λαγῶοι,) the *Haried* animal, or the animal which flies with a *Hurried* step; 'TO HARE,' 'Perterrefacere, percellere, metu consternare;' HIER, (Fr.) To drive with a beetle; HERE, HER, HEER, &c. &c. (Germ. Sax. &c. &c.) through a great variety of Languages; 'An army, host, plunderers,' &c. &c.; HERDE, (Sax.) HERD, Grex,—(Coetus Exercitus,) the Plunderers, and the Plundered; and hence a company in general of *Animals*, as HERD of Cows, &c.; and hence the Keeper of those animals, the *Shep-HERD*. It afterwards means 'To Keep or Treasure, as in a heap,' as TO HOARD, &c. &c. (See page 87, &c.) In the 'HORDE of Barbarians' we at once see the *Company* and the *Plunderers*;—HERR, HEER, HERUS, &c. (Germ. Belg. Lat. &c.) through various Languages, which originally denoted, as I imagine, the *Harrowers*, the *Plunderers*, the Possessors by *force* and *violence*; and afterwards the terms denoted 'A Lord, Master,' in general. HEIR, (Eng.) HÆRES, &c. &c. (Lat. apud antiquos pro Domino ponebatur,) the Lord, Master; (see page 93); HERRIN, (Germ.) Domina; to which Wachter has justly referred the idea conveyed by HERA, (Lat.) EERA, (Ἥρα, Juno);—HER, HERE, (Scotch,) "A Lord, a person of distinguished rank, a Leader, a Master.—Loss, injury, damage;" HERIE, HEARY, (Scotch, "A compellation, still used by some old women in addressing their husbands, and sometimes vice versâ."—The name HARRY, which appears to have only an accidental connexion with *Henry*, *Henricus*, &c.—*Blind HARRY*, (Scotch,) "Blind man's buff," that is, The person blind-folded, whose business it is to HARRIE, seize, or catch the others.—Old HARRY,—*Auld HARRIE*, (Scotch,) the Devil; that is, the *Harrower* or *Devastator*. From this name for the Devil, the term HARROW may perhaps have been peculiarly attached to the same spot in the expression, 'The HARROWING of Hell,' (see page 569.) In the Scotch combination Puck HARY,

" The

"The designation anciently given to some sprite or hobgoblin," says Dr. Jamieson, we again see the same sense of the *Devil*. In Pierce Ploughman, *Hell-Powke* occurs; and in Swedo-Gothic, *Puke* is 'Satanas.' In Scotch, *HARI-galds* or *HARI-Cles* is "The heart, liver, and lights of an animal, the *Pluck*;" which means what is *HARRIED* or *Plucked* from an animal. The same term is used, says our author, "metaphorically and ludicrously, although improperly; being applied to the tearing of one's hair, a rough handling." This is the true idea of the word, and the Commentators on Shakespeare have rightly seen, that *HARRIED* means "*Pulled and Lugged about*," (p. 567.) Dr. Jamieson observes, that this word "has probably received its name from the Fr. *Haricot*, a dish of boiled livers; this forming part of what is in S. "called a *Head and Harigals*." The *HARicot*, the Ragout, is the part *HARRIED* or *Pulled* to pieces; just as we talk of a dish called a *Pulled Fowl*;" and it is applied to Kidney beans; either as commonly making a part of this dish, or as meaning the *Plucked Vegetable*, just as *Karpos*, (*Kapros*; Fructus, Carpus,) means at once the *Cropped* and the *Cropper*—the Fruit and the Hand. The *Galds*, in *Hari-GALDS*, seems to be significant, and to mean that, which is Plucked from the parts adjacent to the *Goule*, (Scotch,) "The throat, the jaws," or *Gullat*, as we call it.

The following terms under the form *w, v, ^R*, must be referred to the same original idea of the *HARRIER*, *To HARRY*, &c.; as *w-ER*, (Sax.) *Vir*, *Homo*, *Mas*, with its parallels *v-IR*, (Lat.) *g-UR*, *f-EAR*, (Celt.) &c. *w-ER*, (Sax.) "*Capitis æstimatio*," i. e. *Viri æstimatio*; *w-EAR*, *w-EARY*, *w-IRRY*, (Chauc.) *Perdere*; *w-ORRY*, &c. (Eng.) *w-ERian*, (Sax.) *Conterere*; *w-AR*, (Eng.) with its parallels *g-UERRE*, &c. &c., *wh-IRR*, the Noise; *w-ERgan*, *Ar-cere*, *Defendere*; *w-EHren*, (Germ.) *To Keep off*, *defend yourself*, &c. &c.; and hence we have terms, denoting Defence, Security, Caution, &c. from the action of *Driving off*, as explained in

page 623, &c., as *aw-AKE*, *w-ARY*, *w-IER*, *w-ARREN*, *w-ARRANT*, *w-ARN* off, &c., *w-ARD* off, *g-UARD*, *y-ARD*, &c. &c., *w-AHREN*, (Germ.) To be made Strong and Secure, so as to last, hold, &c.; *w-AHR*, *v-ERUS*, (Germ. Lat.) What is Sure, True; to which belong the terms, *ARceo*, *ERkos*, (*Epos*, *Septum*, *ERuko*, (*Eposu*, *Inhibeo*), &c. &c.; of all which words the true sense appears in the German *w-Eren*, "*Arcere*, *prohibere*, *Defendere*," &c., as Wachter explains it in different articles.—*v-EER*, *v-Irer*, (Eng. Fr.) *w-^RIE*, &c. To Stir or Turn up, round, aside, away, &c.; *v-ERTO*, *w-ARD*, as in *To-Ward*, Turned to any place; *h-ORsum*, *v-ERsum*, &c. &c. *v-ERRO*, *v-Ires*, *v-Ineo*, which latter word means in its first sense "To be Lusty and Strong," and afterwards to be Green; *v-ERetrum*, *v-ERu*, *v-ERres*, *v-ERVex*, the Router; *v-ERRuca*, (Lat.) the Raised-up object; *w-ART*, *w-ARD*, (Scotch,) "A Tumulus or mound thrown up," &c.; *vi-v-ERRA*, the *f-ERret* or animal, which *f-^Rets* or Scratches; *v-ER-b-ER*, the Stroke, Stripe, &c. &c.

Names for the Illustrious, Powerful Personage, either as referring to the Plunderer, *HARRIER*, the *Raser*, if I may so say, or Router, or the Person, who is Raised or Rises above others; who Precedes others, as their Rise or origin, if I may so say;—*HERus*, *HERR*, &c., *VIR*, &c., before produced, *AIRE*, (Gal.) "A name given to the different ranks of nobility;" and this word means likewise "A fishing Weir;" where we have the idea of what Seizes—Catches, &c.—*UR*, (Gal.) Noble, generous; and it means likewise *EARTH*, the Beginning, Slaughter—evil, mischief, *Very*;—*ER*, (Gal.) "Great, noble;" to which the succeeding words are *ERA*, A denial, refusal;—*AIRE-ach*, (Gal.) "Noble, a noble personage;—*Airigh*, (Gal.) Chief, Sovereign;—*Airg*, A Prince;" and in the same page of Mr. Shaw's Dictionary, where these two last words occur, we have *Airgim*, "To Plunder, spoil, drive away," and *Airiom*, Ploughing; and while I examine these words,

words, I see likewise AIRRI, A Tyrant:—HER-Kolle, (Isl.) Dux; HER-Cules, Ares, (Ares,) Mars; EEROS, (Heros,) HEROS, (Lat.) AR-WR, (W.) HEROE; which the Welsh derive from AR, the article, and g-WR, Man; and in Welsh we have likewise HERW, "Flying away, also pillaging, plundering;" ER-YR, An Eagle.—ER, (Germ.) Pronom. temporis et ordinis, Ante, prius, *Dominus*," says Wachter; from whom we learn, that some understand its connexion with *Herr*, *Herus*, and likewise with *HERilis*, (Lat.) EARL, (Eng.) EORL, (Saxon,) IARL, (Welsh, &c. &c.)

To these terms, denoting the Superior Being or object, must be referred the terms for Being, under the Element ^R; and the Particles bearing originally an intensive sense, or signifying *Above*, *Over*, &c. though afterwards they become on some occasions what are called Expletives. The term RE-AR, 'To *Rear*—the *Rear*,' might be adopted to shew the original notion, by which all these words are connected, if we suppose them all originally to mean 'The REAR Personage or object,' if I may so say, i. e. The Personage, who *Rears*, *Harries* or *Routs* up, about, &c.; or in a gentler sense, the Personage or object, which is *Reared* up, *Elevated*, &c., or from which—on which other persons and things are *Reared* or *Arise*. In this race of words we must class the following;—Terms used as Articular parts of Speech, or as Pronouns, &c. &c., which I have before produced in page 342, as YR, AR, &c. (Welsh, Armoric); and in Welsh we have likewise ER, which Mr. Richards has placed in four different articles, as denoting "Though, although, since, ago, for;—An asseveration in S. W. for Ys.—Truly, used in N. W.—A particle used "in composition, which enhances the sense, as the Gr. *Epi*, *Eri*.—"ER, Fallow ground."—The terminations in ^R, which exist through a wide compass of Human Speech, originally denoting *Agents*—*Beings*, &c., or *Intensive* of the signification, whether as relating to praise or blame, as in *Sing-ER*, (Eng.) *Cantat-OR*, (Lat.)

(Lat.) *Sot-ER*, (*Σωτηρ*, *Salvator*,) &c. &c., and in the degrees of Comparison, through various Languages, as *Wis-ER*, *Sofot-Eros*, (*Σοφωτερος*,) *Sapient-IOR*, &c. &c. The Pronoun *HER*, with its parallels *HIER*, *IHR*, (Sax. Germ.) *YOUR* and *OUR*, (Eng.) *EOWER*, *EUER*, *IHR*, (Sax. Germ.) *Of you, you.—URE*, *AR*, *HOR*, (Sax. Gal. and Ir. Arm.) *Of us*; *HIRA*, *HEORA*, (Sax.) *Of them*; *IHR*, (Germ.) *Their*, &c.; *ER*, (Germ.) *He*; *d=ER*, *w=IR*, *w=ER*, (Germ.) *The, We, Who*, &c. &c. Among the terms for *Being* we must class the English *ARE*,—The Particles *ERI*, *ARI*, *ARA*, *AR*, *RA*, (*Εἰ*, particula, augens significationem vocum, cum quibus componitur, *Αἰ*, particula inseparabilis, quæ vocabulis præfixa significationem eorum auget, *Αἶα*, *Utique nempe*, *An utrum*, *Αἶ* apud Poetas pro *Αἶα*, *Pa*, *Certe*, *omnino*,) *RHY*, (Welsh,) “*Too much, over much, excessively*,” which likewise means “*Did, made*,” and *RHWY*, *Rhwf*, “*Too much, over much, &c.*,” *Ro*, “(Gal.) *Very, Very much, over much*.—For *Roimh*, first, before. “For *Do*, sign of the past tense.—To go to, reach;” where we have the idea of *Excitement* or *Motion*, as in *IRE*, &c.—*RI*, *RIS*, (Gal.) “*To, Against*.—An interjection of surprize;” and the same word *RI*, *Riogh*, means “*A King, sovereign, prince*,”—*RAE*, (Gal.) “*Much, plenty*,” and the same word means likewise “*A Battle, Salmon, a Field, plain*,” where we are brought to the original spot. In the same column we have *RAI*, *Motion*; *RAI*, *Ad RAI*, *He Arose*;—*RE*, (Gal.) “*For Le, With; For Ri, Ris, at, to, by, of, against*,” and it means likewise “*The Moon*.—“*Time, duration, life, existence*;—*RE*, *Ad RE*, *He Arose*;—Sign “of the future participle *To*,” to which the Latin Future in *^Rus* is attached, as *Amat-Urus*, &c.—*AIR*, (Gal.) *Upon*; which likewise means “*Slaughter*.—*Arise*—Number thou—*Destroyed*,” *OIR*, *AIR*, (Gal.) “*Upon, over, above*; A Hem, border.—*IAR*, “(Gal.) *For Air, At, upon*,” and it likewise means “*West*—“*Dark, black*—A Bird—*After*.”—*IAR-Sear*, “*Back, backwards*,”

“ the

"the west;" where, different as these senses may appear, they are all reconciled by my hypothesis. The *Bird* is the animal, which flies or mounts *Up*; and with respect to the sense of the *West*, it seems to denote the *Back* or *Afternoon*-part of the day; and from the *West* quarter we directly pass to the signification of "Dark, black."—AR, (Welsh,) Upon; and the same term likewise means "*Plowed Land*; also *Ploughing*;" which unequivocally decides on the origin of these terms. The sense of *Upon* or *Up*, and *Rise* or *Arise*, which we perceive to prevail in this Race of words, conveys, as I conceive, the original idea.

Among the terms, relating to Animals, which HARRIE, &c. in various degrees and manners, are the following: ARIES, Εἶρος, (Epos; Aper,) HARA, (Lat.) A Pig-Stye; which means the place, in which the *Harrying* or *Routing* animal is kept;—אֲרֵה ARH, To "pluck, to tear, or pull in pieces, in order to eat or devour,—a "Lion," as Taylor explains it; and hence has been derived *Ariel*, the Lion of God;—AUR, UR, bos ferus, "Latinis URus, Bos sylvestris; AR-*Werno*, Aper;—WERN, antiqua Francorum lingua "est VERRIS, ut demonstravi in voce *Warnio* Verris." (*Wachter. sub voce Aur.*) The term *Warnio* is adjacent in the Glossary of this celebrated Etymologist to the word *WARNEN*, *Defendere*, *cavere*, &c., belonging to our word *WARN*, which is derived from the idea of a violent action, as "To *WARN* off; i. e. To *Drive* off, or 'away.' We cannot but note here likewise, how the form AR passes into that of v-R, as in UR, AUR, and v-ERRES. Hence we obtain the form VR, BR, for the name of a *Fierce* animal, and afterwards for the Animal in general, as a *Per*, *Farr*, (Germ.) *Boar*, *Braun*, *Farrow*, (Eng.) *Feer*, (Gep,) *Fera*, *Ferus*, (Lat.) *Bear*, &c. &c., of which *Wachter* has made a valuable, though still imperfect collection under *Bär*. In IERAZ, (Ιεραξ, Accipiter,) we have the Bird of Prey, the *Render*—*Tearer*; and in URAX, (Υραξ, Sorex, Mus,) we have the *Scratching* animal. The term IERAZ,

(Ιεραξ.)

(*Ιεραξ*.) brings us to *IEREuo*, (*Ιερευς*, Sacrifico, *Ιερεια*, Victima, hostia, *Ιερος*, Sacer,) which originally signified, as I imagine, 'To destroy—Kill, or Sacrifice the Victim;' from whence we obtain the idea of what is *Sacred* in general. In the Latin, *HARUGA*, the *HAR*, has the same force \*.

Among the terms, which belong to the idea conveyed by *HARROW*, *HARRIE*, &c. &c., as relating to the sense of *Strife—Contention*, &c. &c. are the following; *IRE*, (Eng.) *IRRA*, *ERRE*, *Irsian*, *Irsung*, (Sax.) signifying *Ira*, *Iratus*, *Irascor*, *Iracundus*; which are all kindred terms. The succeeding words to *Irsung* in my Saxon Dictionary are *Irth-ling*, or *Yrth-ling*, *Agricola*,—*wRath*, *^Rage*, (Eng.) *ERetho*, *ERixo*, *ERis*, *ERethixo*, *ERescheleo*, (*Ερεθω*, *Lacesso*, *Εριζω*, *Contendo*, *Ερις*, *Contentio*, *Ερεθιζω*, *Irrito*, *Ερεσχαλειω*, *Cavillor*.) which are terms adjacent to *EResso*, (*Ερεσσω*, *Remigo*.) To *Row*; where we are again brought to *Row*, under the sense of 'To kick up a *Row*,' as we express it.—*HEYrd*,  
*HEYrt*,

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\* It is impossible not to perceive, that *s-Oren* and *URan*, (*Υραν*.) are directly connected, and thus how the forms 'R and s-R pass into each other. Dr. Jamieson will now understand, that the '*Eyre* Falcons' may not be a mistake for the '*Gyre* Falcons,' and that the name of these animals may alike appear under the forms of *Eyre* and *g-Yre*. Under the form GR we have a great race of words conveying the same idea. Our author observes, that the *Gyre* in '*Gyre-Carlin*,' the queen of the Fairies, may either belong to *Geir* or *Gyre*, the Vulture, and other terms conveying the idea of Voracity; as *Gerra*, (Su. G.) "To eat voraciously," or to "*Geira*, the name of one of the VALKYRIAR or "Fates of the Gothic nation, whose peculiar province seems to have been to decide the "fate of battle." It will now be understood, that the *Gyre* in '*Gyre-Carlina*,' *Geira*—the *Kyr* in *Kyr-iar*, and *Gyre*, or *Geir*, the Vulture, have the same meaning; and moreover, that the *Fal* in *Falcon* has the same force as the *Val* in *Val-Kyriar*, so that *Gyre-Fal* has precisely the same fundamental meaning, as *Val-Kyr*, in a different order. The *Fal* or *Val* belongs to such words, as *Vello*, *Vellico*, *Pull*, *Pluck*, &c. Dr. Jamieson will now, I trust, perceive and acknowledge, that to the *Kyr* in *Kyriar*, belongs the *Keer* in the Greek *Keer-os*, (*Κηρος*, *Sors*, *Fatum*, *Κηρε*, *Parcæ*); and that all these forms *Gyre—Kyr—Gaer-a*, &c. &c. &c. belong to such terms as *Keir-o*, (*Κιευ*, *Tondeo*, *scindo*, *abscindo*, *populo*, *vasto*, *diripio*, *ineatiabili voracitate voro*.) *Kor-co*, (*Κορε*, "Satio, "Satiuro;" i. e. *avide voro usque ad satietatem*.) *Sheer*, (Eng.) &c. &c.

HEYRT, (Scotch,) "To gang or gae HEYRT, To storm, to fume, "to be in a violent *Rage*," as Dr. Jamieson explains it; who produces the following parallel words; HYRA, HIRA, Vertigine agi, To become giddy; AER-ast, Furere; AEIR, (Isl.) FURIOSUS; YRA, (Su. G.) Cum impetu ferri, To be HURRIED away; YR, FURIOSUS; HYR, Fire; HYRA, Heat; UR, (Al.) FERUS, IRATUS; ORA, ORRA, HURRA, (Goth.) Se movere; ERRE, (Belg.) Iratus, with the Saxon terms before produced, *Erre*, *Yrre*. We see, how *h-YR*, Fire, brings us to *f-IRE*, *p-UR*, (Πυρ,) to the Hebrew אור AUR, Light, Fire, To Curse; ארר AR=^R, To curse greatly;—URO, (Lat.) To burn, &c. "To grieve, tease, or vex." The same Hebrew word אר AR, means likewise 'To Flow—A Stream,' &c. &c.—HAIR, (Fr.) To Hate; HYRWIAN, Exprobare; IR, (Gal.) Anger, a satire, lampoon; IR=IRE, (Gal.) "A Curse, malediction, blame, "anger;" and in the same column of Mr. Shaw's Dictionary, where these words occur, are IRE, Ground; and IRIONN, "A Field, "ground, land,"—AOIR, (Gal.) A Curse, a satire, railing.—AOIRE, (Gal.) A Satirist; the succeeding word to which, in Mr. Shaw's Dictionary, is AOIRAIN, A Ploughman; which coincidence of forms would alone prove from what source the idea of *Cursing* is derived. We know, that 'To Plough' is 'Terram *Exagitare*,' and 'To Curse' is *Exagitare*; as in "Dī *Exagitent* me, si quicquam, formula ju-  
"randi ap-Hor," says R. Ainsworth.—ARA, (Αρα, Preces, diræ, imprecatio:—noxæ, damnum, Αραποιαι, Precor, imprecor, maledico.)

We cannot but see, that *Araomai*, (Αραποιαι,) connects itself in form with AROO, (Αρο, Aro,) To Plough.—The Latin *Ara* may either mean the Spot, where *Prayers* were offered, or the Prepared or Appointed *Area*, or ERA, (Ερα,) on which Religious Rites were performed. The term *Area* does not seem to mean the Ground simply, but the Ground, with some process performed upon it, quasi 'Locus *Aratus*,' The Cleared-out Place; as when ARO means "To dig up Ground, to dress or order it," as R. Ainsworth explains

explains it. In Arabic,  $\text{عرا}$  ARA means "A court-yard, *Area*, "Piazza," as Mr. Richardson explains it. In Armoric, ERRES, means "A flat, even plot of Ground, the floor of an house." Adjacent to the Latin *Area* we have *Areo*, *Arena*, where we see the sense of *Dirt* in a Dry—*Scattered* state; as in the Greek *Araios*, ( $\text{Αραιος}$ ,) and the Latin  $\text{^RA} = \text{^Rus}$ , where the  $\text{^R}$  is doubled. It is curious to observe, how the terms, which seem to mean simply the Ground, are connected with an operation performed upon it, as *Ploughing—Reaping*, &c.; and it is marvellous likewise to observe with what felicity the writer, who fully feels the force of his own Language, applies words under their original idea by the influence of a strong and predominating impression. In the "Proprio conditur HORREO Quicquid de Libycis VERRITUR AREIS," we see three words, ultimately related to each other, applied in their genuine and original sense, *v-ERRO*, *Area*, and *h-ORREUM*; and we likewise understand, that the *h-ORREUM* is nothing but the *Crop* Depositary, the place, in which that, which is *EAR'd* from the *ERA*, ( $\text{Ερα}$ ,) or quod *v-ERRITUR* de *Area*, is deposited. The term *EAR* relates to the getting in of the *Crop*—"To *EAR* into the barn;" and N. Bailey explains "*EARING* Time" by *Harvest*. Let us mark, that the *HAR* in *HARVEST* has the same meaning; and so has the  $\text{^R}$  in  $\text{^R-cap}$ . The Latin *ARO* signifies in one sense "To Reap or gather." The adjacent word to the Armoric *Erres*, before produced, in my Armoric Vocabulary, is *ERO*, *ERVO*, *ERVEN*, "A Ridge, or high furrow." We see, how *ERVEN* brings us to *ARVUM*. Adjacent to these Armoric terms, in the same Vocabulary, are *ERESI*, To Hate; and *ERS*, A band or tye; *EREN*, To tye. The terms for *Tying—Binding*, bring us to *EIRO*, ( $\text{Ειρα}$ , *Necto*,) and *EIROS*, *EIRION*, ( $\text{Ειρος}$ ,  $\text{Ειριον}$ , *Lana*.) The idea of *Tying—or Winding* about is connected with the action of a Surface *Stirred—Turned—Rolled* up or about, as in *Volvo*, *Voluto*, which relate, we know, to the action of *Wallowing* in the

Dirt.

Dirt. The Latin *Area* means likewise "An ulcer or scald, which causes baldness;" which probably belongs to the idea of the *Fretted Surface*. We know, that the explanatory word *Ulcer* belongs to *Elkos* and *Elko*, (Ελκος, Ulcus, Ελκω, Traho); and we see, how these words connect themselves with *Aular*, *Alox*, (Αυλαξ, Sulcus, Αλοξ, Sulcus, Vulnus,) in which latter word we directly see the combination of the *Wound* and the *Furrowed surface*. Hence we have belonging to our Element ^R, the Scotch *Arred*, *Scarred*; *ARR*, A Scar; which Dr. Jamieson has justly referred to its corresponding terms in other Languages; *Aerr*, (Su. G.) *Aer*, *Or*, (Isl.) *Arr*, (A. Bor.)

The adjacent words to this term in Dr. Jamieson's Dictionary are *ARRace*, *ARas*, "To snatch, or pluck away by force;" where the full sense of the Element is visible,—*ARRondelle*, "the swallow, a bird," belonging to the *Hirundo*. I have supposed on a former occasion, (p. 640,) that the *Hir* in *Hirundo*, belongs to the idea of *Noise*, attached to this Element; and I have observed in the same place, that *Hirudo*, "the Horse-leach, a blood sucker," means the *Pricker*. I have shewn likewise, that *Arundo*, the *Reed*, is derived from a similar idea of the Bristly object. The term *Hirundo* must be comprehended within the sphere of the Element, and the only difficulty is to discover the peculiar sense, to which it is more directly attached. The Swallow is noted for its Swift flight; and to this idea the *ARR*, *Hir*, &c. might be referred, as denoting the animal with the *Hurried*, *HARRied* motion. In the very passage quoted by Dr. Jamieson we have "The *Arrondelle* so swift of flight." The adjacent words to these in our author's Lexicon are the following: *ARRan=Ake*, the Speckled diver, *Mergus stellatus*; which belongs to *ARR*, the Scar, or Mark—*AR-nut*—Earth-nut, or Pig-nut, i. e. the Nut *Arred* or Scratched out of the Ground,—*ARns*, the Beards of corn, i. e. the *Prickers*, from which form *Awns* is directly taken; and the *AR* belongs

belongs to the EAR of Corn, the *Arista*, &c. &c., the *ARRer*, or *EARer*, the Pricker,—*ARN*, *Are*, the third person pl.; *ARlich*, Sore, Fretted, painful; where Dr. Jamieson sees, that *AR* may belong to *Aerr*, Cicatrix, *ARly*, *EARly*, explained on a former occasion, and *ARN*, the Alder tree, with its parallels in other Languages; *Uern*, *g-Uernen*, (Welsh,) *v-Ern*, *gu-Ern*, (Arm.) *f-Earnn*, (Gal.) *Erlen-baum*, (Germ.) *Aulne*, (Fr.) *Alnus*, (Lat.) What portion of the Elementary sense the *AR*, *ER*, &c. bears in these words I do not know. We perceive however, that the terms for this tree, when the *L* is the first consonant, are quasi *^Rl*, as in *Erlen*. In the West of Scotland, the tree is called *Eller* and *AAR*; in which latter word we have the simplest form.

Among the terms, which signify what is *Stirred up*, *Raised up*, either simply, or in various degrees of *Commotion—Violence—Agitation*, To be in a *HARRIED—HURRIED* State, &c. &c. are the following: *Ruo*, (Lat.) *HYRE*, (Sax.) *Ruina*; *^Roo*, (*Pow*, *Roboro*, sed pro eo usurpatur, *Pwrrum*, vel *Pwrrua*, *Pwrrua*, *Agitor*, et *med.* *Ruo*, *Irruo*, *Festino*); from which form of terms, denoting Strong or Violent *Agitation* are derived words relating to what is Strong in general, as *^Rome*, (*Pwrru*), *^Robur*, &c. In the celebrated passage of the *Iliad*, a word of this Race is used in the sense of *Violent Agitation*, *Αμείροσιν δ' ἀπὸ χαιτῶν ΕΠΕΡΡΩΣΑΝΤΟ ἀναιτός Κρατος ἀπ' ἀθανάτοιο*.—*^Ro*=*^Ros*, (*Pwrru*, *σφοδρός*, *Vehemens*), *^Ra*-*^Ros*, (*Pwrru*, *Robustus*, *venter*), *^R*=*EAR*, (Eng.) To Raise up; *^R-OAR*, (Eng.) *^Ruh*-*^Ren*, (Germ.) To Touch a thing, to Stir, move; *^Roh*, (Germ.) *^RAW*, (Eng.) *^RAUH*, (Germ.) “What is *Rough*, *Rugged*, scabrous, uneven,” &c.; i.e. What is in a Stirred-up, in a *Ridgey* state, &c. Hence *R-ERE* Eggs, *Raw* Eggs; *HR-ERE*, (Sax.) I shew in another place, that the *^R-EAR* part, is the part, from which, as it were, things take their *Rise*; and the *R-ERE* Mouse, the Bat, either signifies the animal, which has a *Flitting—Agitated* motion, or which appears in the *Rear*

of

of the Day;—R ^=EAR-acht, A Rising, *Rearing up*—R ^=EARidh, (Gal.) “A Senior, elder;” where we see, how the idea of the Illustrious Personage belongs to that of *Raising up*. — AR-WYRE, (Welsh,) To *Arise* or spring, as a fountain. Adjacent to *Roh*, in my German Lexicon, is ^ROH=^R, a *Reed*, or Cane, which belongs to the idea of the REARED-up, Sticking-up, *Rough*, Bristly object; and from the Hollow Reed we have the Hollow in general, as *Rohr*, a Gun, and *Rohre*, a Channel, unless we suppose, that the sense of the Hollow belongs to the idea of the *Furrow*. The former however is, I believe, the true notion. The preceding term to ^R=UHRen is ^R=UHR, “a lash, “flux or looseness with wringing of the bowels,” says my Lexicographer; where we have the strongest idea of *Commotion—Agitation*, &c. connected likewise with that of foul matter.—ORO, OR-ORO, OR-ino, (Ορη, Ορησιν, Ορησι, Concito,) AIREO, (Αιρω, Deturbo, evertō, corripio, capio,) AIRA, (Αιρα, Malleus, securis,) AIREO, (Αιρω, Sursum tollo, attollo, tollo de medio, erigo, porto, gesto,) AIOREO, (Αιωρεω, Sursum, tollo, elevo, suspendo.) Here we have the idea of *Bearing—Carrying—Supporting*; and thus the sense of *Suspension—Hanging* is attached to the idea of *Raising up*, as in the following terms likewise; AERetho, AERTaxo, ARTao, AERden, (Αερδω, Tollo, suspendo, Αερταω, Αερταζω, Tollo, attollo, elevo, aufero, Αερτω, Suspendo, appendo, Αερδην, Portando sublate,) where we unequivocally see, how the forms ^R, and ^RT are attached to each other;—AOR, AORTer, (Αορ, Ensis, Αορτη, Lorum, seu funis,) the Sword, or *Hanger*, as we call it, and the String, by which any thing *Hangs*;—AORTE, ARteria, (Αορτη, Arteria magna, Αερηρια, Arteria,) what is *Raised up*; and thus we see, how we are brought to ARTuo, ARTios, ARTos, (Αερτω, Apparo, Αερτιος, Par, paratus ad aliquod faciendum, Αερτος, Panis,) which I suppose to be derived from a similar idea of being *Stirred up* or *Worked up*—about or together, so as to be made into a due—compact form—state or consistency.

consistency.—OUREUS, (Οὐρεὺς, Mulus,) the *Mule*, the Lifter up—Bearer or Carrier:—ERION, (Ἑρίον, Monumentum, sepulchrum,) the Tomb—the *Raised-up* object, as of the ERA, (Ἐρα.)

^R means To *Drive*—*Push*, &c, as IRAI, IERTHI, (W.) “Frequently “HIRIAI, because of its length; a Goad or staff, to *Drive* oxen with;” and an adjacent word to this in my Welsh Dictionary, is IRO, “To daub, smear; where we are again brought to the ERA, (Ἐρα,) under another idea. In the same page we have IWRCH, “A Roe-buck,” the *Driver* or *Pusher* with his horns; to which we must directly refer the Greek IORCHOI, (Ιορχοί,) Caprearum genus; and in this page I find likewise IOR, A Lord, Prince; and IRAD, Terrible, dreadful. Among the terms, which relate to the idea of *Driving*, we must record the Latin AURIGA, and the French compound HUR=*Haut*, “A word used by carmen to their horses, when “they have a mind to make them go to the right hand.” That the sense of AIRO, (Αἶρω, Porto,) To Bear, carry, is connected with the idea annexed to ARO, (Ἀρω, Aro,) of *Stirring* or *Raising* up the Ground by *Ploughing*, &c. will be manifest from the Welsh terms ARWEDD, To bear, and ARWYDD, a Plough; and from the Galic ARA, a Bier, and AR, Ploughing.

Mr. Richards explains HIRIAI, the Goad, as supposing, that it belongs to the idea of *Length*. In Welsh, HIR means “Long, “prolix;” HIRIO, “To lengthen, prolong, to delay.” The idea of *Length* I conceive to be derived from the action of *Harrowing* up or *Scratching* *Traces*—*Tracks*—*Lines* or *Lengths*, if I may so say, upon a surface. Under the idea of the *Line* or *Length*, we have the Welsh HERWTH, “The Long gut, the straight gut;” which does not come from Hy and Rhywth, as the Welsh Lexicographers suppose,—the Latin HIRA, a Gut; the Greek ORUA, (Ορῦα, Chorda, Intestinum coctum,) &c. In Latin we have HIR, the Hollow of the Hand, belonging, as it is justly supposed, directly to *Cheir*, (Χεῖρ,) which must be referred to the terms denoting  
Action,

*Action*, through a wide compass of Human Speech, as in CHAIR= Woman—GARE, (Scotch,) To effect, cause a thing to be done, &c. &c. The Hebrew  $\text{אָרַךְ}$  ARK, means "To be or grow long," as Mr. Parkhurst explains it; and the preceding term to it in this writer's Lexicon is  $\text{אָרַח}$  ARH, which signifies "To go in a *Track*;" "and as a N. a common *Road*," &c.; where we are brought to the original idea. To this belongs the Hebrew term  $\text{יָרַח}$  IRH, "To direct, put straight or even, point forward, guide, aim, or the like," says Mr. Parkhurst. Here we may observe, that the Latin *Duco*, *Ductus*, &c., as *Ducere*, "To Lead—To Draw—To Protract, Prolong," &c., *Ducere fossam*, *Ductus corporis*; which I shall prove to belong to *Dig*, under the Element DC, will sufficiently shew to us the relation of these words under the Element ^R. The Greek *ORua*, (*Ορυα*), which might be explained by "*Ductus Intestinorum*," is adjacent to *ORusso*, (*Ορυσσω*, *Fodio*), To *Dig*, *Ducere fossam*, &c., &c.; from whence we may see, that the OR in both these words has the same fundamental meaning.

From the idea of being *Stirred up*—*Raised up*, as in a state of *Elevation*—or *Agitation* we must refer the following terms, which relate to the Elements *Wind*—*Sky*, &c. &c., as AER, (Gr.) AER, (Lat.) with their parallels in various forms of Speech, the modern Languages, AIR, (Eng.) and in the Celtic Dialects, *Auyr*, (Welsh.) *Air*, *Auyr*, (Corn.) *Ear*, (Ar.) *Aear*, (Ir.) recorded by Lhuyd:—OURANOS, (*Ουρανός*, *Coelum*), OUROS, (*Ουρός*, *Ventus secundus*), HURRACAN, (Eng.) ORage, OURagan, (Fr.) HURacon, (Span.) EIRW, EIRwf, (Welsh,) a Cataract. The succeeding word to this latter term in the Welsh Dictionaries is EIRY, Snow; which appears in other Dialects of the Celtic, as ER, (Corn.) ERch, (Arm.) produced by Mr. Richards; all which, I imagine, belong to the idea of *Commotion*—the *Storm*, &c. Our familiar term to express objects, which belong to the Sky, the *Meteor*, *Met-EOROS*, (*Μετεωρος*, *Sublimis*, *excelsus*, *Pendulus*, *Vagus*, &c. *Μετεωρος ἐπὶ τῶν Ουρανίων*, (*de rebus coelestibus*),

cœlestibus,) Supernus, &c.) is acknowledged by some to belong to AËRO, (AËρo, Tollo,) before produced. Under the same form as OURUS, (Oυρoς,) the Wind, we have OURUS, (Oυρoς, Alveus, fossa,) the Ditch, Furrow, Channel; where we are brought to the spot, supposed in my hypothesis, the Ground *Stirred up* or *Excavated*. Our familiar Greek Vocabularies produce an example, where it is joined to one of the words, which are conceived in my theory to be kindred terms, as AIRO, (AÏρo, Tollo,) To *Stir* or *Raise up*;—OUROUS t' *Exekath-Aïron*, (Oυρoς, Εξεκθαύρον,) They Cleared out the *Ditches—Furrows*, &c.

The action of *Routing up the Ground* supplies a Race of words, which express *Searching* after—*Enquiring*—*Desiring to Find* or obtain; and hence *Desiring* or *Loving*—*Finding*—*Discovering*—*Seeing*—*Producing*—*Bringing out* or forth; and hence *Uttering*—*Speaking*. We know, that *Scrutor* belongs to the action expressed by *Scruta Eruere*; and *Rimor* is derived from *Rima*, the Hole or Chink. Among the terms under the Element, which belong to this train of ideas are the following: HAURIO, (Lat.) ARuo, ERuo, (Aρuo, Ex profundis traho, Eρuo, Traho,) ERuo, (Lat.) where we have a similar term to that, which we see in ERAO, in the compound *Ex=ERao*, (Εξαρuo, Evacuo, expromo,) which is acknowledged to be derived from *ex* and ERA, (Eρa, Terra.)—EURisko, EURon, (Ευρισκo, Invenio investigando, et inquirendo,) ORao, (Oρuo, video,) ראה RAH, To see, look;—ERao, EROS, (Eρuo, Amore Prosequor, Eρoς, Amor, quo Prosequimur aliquem,) where in *Prosequor* we see, how the idea of Love is connected with the Excited action of *Searching* after, ("Prosequor, To follow after, to pursue, "prosecute.") EROTao, (Eρωταo, Interrogo,)—EREo, (Eρeo, Quæro, Interrogo, nuncio, quæram, nunciabo,) EÏROMai, (EÏρo, Interrogo,) EÏRO, (EÏρo, Dico; i. e. Profero, vel Edo sermones.) I have shewn, that EÏRO, (EÏρo, Necto,) To wind round, Tye, belongs to a similar metaphor of *Stirring* or *Turning up* the ERA, (Eρa,) as in *Volvo*,

*Voluto*, To Roll about, Wallow. The senses of *EIRO*, (*Εἶρω*, Necto, Dico,) 'To wind round, To Speak,' bear the same relation to each other, that *In-Volvo*, "To entangle, envelope, to ravel, to entwine, " *Involve*, bears to *E-Volvo*, "To unfold, to expound, to declare, " tell, or *Utter*," as R. Ainsworth explains them! Let us mark in *EIRON*, (*Εἰρων*, Dissimulator in oratione, dissimulata loquens;—Cavillator,) the sharp and secret *Searching* or *Probing* of the *Ironical* Caviller or Disputant. This word was admirably applied to the character of Socrates. In Homer, the terms *Ereō*, and *An-Eiromai*, (*Ερεω*, *Ανειρομαι*,) are connected with another term of Enquiry, which actually relates to the metaphor of *Searching for Metals* in the Ground.

ΤΟΥΤΟ ΔΕ ΤΟΙ ΕΡΕΩ, Ο' Μ' ΑΝΕΙΡΕΑΙ ΗΔΗ ΜΕΤΑΛΛΑΣ.

We see, that all these verbs *Ereō*, *EIRO*, &c. (*Ερεω*, *Quæro*, *Εἶρω*, Interrogō,) may be considered as different forms of the verb *Erao*, in *ex-ERAO*, (*Εξεραω*,) To *ERA* up, (*Ερα*, Terra,) if I may so say. The Lexicographers understand, that *URRIS*, *URRISOS*, (*Υρρις*, *Sporta*, *Υρριστος*, *Vas vimineum*,) the Wicker-basket, belong to *EIRO*, (*Εἶρω*, Necto); but they do not see, that the preceding word to it, *URON*, (*Υρον*, Examen,) belongs probably to the same idea of the *Wicker*-basket or *Skip*; and hence it means a *Swarm* of Bees, in general, with their operations, as *URION*, (*Υριον*, Favus.) The words next to these in a Greek Vocabulary are *Urter*, (*Υρτηρ*, *Ollæ operculum*,) and *Urche*, (*Υρχη*, *Instrumentum in quo nautæ onera bajulant*, *Vas fictile*, *imprimis*, *cui imponuntur salsamenta*. Sed *Υρχη*, *ης*, *η*, est *porca seu porcus femina*, a sono *grunnitûs* ita dicta,) which related, I imagine, originally to some *Wicker* Covering, or Implement; but when *Urche*, with some minute difference in sound, denotes the *Sow*, we directly see the idea of the *Router up* of the Ground. In the same column of my Vocabulary is *Urax*, (*Υραξ*, *Sorex*, Mus,) where we have the *Scratcher up* in a less intensive sense.

To

To the action of Routing up the ERA, (Ερα,) or EARTH, belong the terms for *Metals*; as ORE, (Eng.) ERZ, (Germ.) Minerals; AURUM, (Lat.) OR, ORO, &c. (Fr. Ital. &c.) ARGENTUM, (Lat.) ARGUROS, (Αργυρος,) with the parallel Celtic terms, as given by Lhuyd, AYR, OYR, OUR, AUR, OR, for *Aurum*, and ARIANT, ARGAN, ARGHANS, ARGHANT, AIRGID, AIRGEDD, for *Argentum*:—ÆRIS, ÆS, (Lat.) BRASS; AIRAIN, (Fr.) IRON, (Eng.) with its parallels HAIARN, IARRUN, &c. (Gal.) IREN, IERN, &c. (Sax.) HIERRO, (Span.) f-ERRUM, (Lat.) &c.; where we see, how the R passes into S, and how the form f-^R connects itself with ^R. The term *Harness* and its parallels *Harnois*, (Fr.) &c. belong, I believe, to *Iron*; but on this point there is some difficulty. The preceding term to IARRUN, *Iron*, in Mr. Shaw's Dictionary, is IARRAM, "To ask, seek, look after;" and we see in these words the same relation, which exists in *Μεταλλον*, *Metallum*, and *Μεταλλω*, Scrutor. I find in the same column of Mr. Shaw's Dictionary "IAROG, "A weasel," and "Anguish, grief;" where we have the material and metaphorical idea of *Scratching up* or *Soliciting* a surface; IARAG, or EIRAG, A Hen; i. e. the *Scratcher*; and IARRA=taiche, A Probe; where the original idea is fully manifest.—Under the same sound as ORE we have OAR, *Remus*; and they have both the same fundamental meaning. The ORE is that, which is found by *Routing up* the ERA, (Ερα); and the OAR is that, which *Routs up*, EARS up, or *Ploughs up*, the Surface of the Water. The Pirates Mene-crates and Menas, says Shakspeare, "Make the sea serve them, "which they EAR and wound With keels of every kind." (*Ant. and Cleop.*) In the term *Wound* we see, how ARR, the Scar, before produced, connects itself with EAR. In Galic, ARACH is "A Plough-share;" and ARACAIR means *Rowing*, In *Row* the breathing before the R is lost; and we cannot but note, that Rem-us connects itself with these words.

The following terms relate to *Commotion*, *Agitation*, as more particu-

particularly expressing *Hurried*, or *Desultory* motion, as of Water flowing;—of things *Cast* or *Thrown*;—of Persons *Wandering* or *Straying* about here and there, from the straight path, sometimes under the idea of the *HARRIED* condition, as *EROCO*, (*Eρωω*, *Eo*, *fluo*, *Impetu feror*, *Impello*), ^*Reo*, (*Ρω*, *Fluo*),—The names of *Rivers*, under the Element ^*R*, as *AR-ANIS*, &c. &c., *IAR*, (*Welsh*) A River; which means likewise a Hen, as denoting the Scratcher: *YAR-Mouth*, &c.—*IRA*, To cast;—*IRH*, To Cast, shoot; the latter of which signifies likewise “To Direct, put straight; “To place, *Erect*, as a pillar,” says Mr. Parkhurst; where, in the explanatory terms *Direct* and *Erect*, we still see the original idea of *Raising* up, as connected with an action of Excitement.—*IRE*, (*Lat.*) &c. &c., which commonly means simply to *Go*; but in *IRE*, *dejectum Monumenta regis*, &c., where the effects, arising from the irregular course of a swollen River, are described, we see the more original idea of *Violence* and *Commotion*. *ERRO*, (*Eρρω*, *Abeo in malam rem*, *facesso in malam crucem*, *pereo*, *intereo*, *pessum eo*), To be in a *HARRIED* state; and here let us mark the combination of prepositions with the verb of motion, as it might be *per-IRE*, *inter-IRE*, where we see the original idea of *IRE*.—*IRREN*, (*Germ.*) *Turbare*, *confundere*, *irritare*:—*Errare*, *vagari*, as Wachter explains it; where we perceive the genuine notion, though Wachter appears surprized at this variety of meaning, annexed to the word, and calls it, “*Verbum obscurum et difficile explicatu, quia non unum, sed multiplex.*”—*ERRO*, (*Lat.*) with the parallels in modern Languages, *ERR*, (*Eng.*) &c. &c. “*Justices in EYRE*,” i. e. *Itinerant Justices*.—*w-ARRY*, (*Chaucer*), “*Errare*, To go “astray or wander;” *Ærend*, (*Sax.*) *Nuntius*; *Errand*, *Errant*, *Arrant* Rogue, the Vagabond; *IROS*, (*Ιρος*, *Irus*, *mendicus quidam apud Homerum*:—*Pauper*, *mendicus quivis*.)—*اواریدن* *AWARIDEN*, (*Pers.*) “To walk, wander, stray, stroll.—To fatigue, or be fatigued.—To bring or cause to bring.—To be lost, to be “ruined.”

“ruined.”—اورد AWARE—AWARE *Krden*, To *Harrass*. AWARE shuden, “To be oppressed, injured.—An idle, lazy, indolent, “slothful fellow, a vagabond, vagrant, poltroon,” as Mr. Richardson explains it.—ERRO, (Lat.) “A wanderer, a loiterer, a stroller, “a vagrant, a vagabond, a starter aside, a straggler, a land leaper, “a gadder, a fugitive,” as R. Ainsworth explains it.—HER=WA, (Welsh,) “He that fleeth or is driven out of his country, an outlaw, a fugitive, a vagabond;” which belongs to the adjacent term HERW, “A flying away; also plundering or pillaging,” before produced. The sense of the Persian *AWARiden*, “To bring or cause to bring,” will direct the Persian Scholar to the familiar word اوردن *Awurden*, “To bring, bear, carry;” and will shew him from what source it is derived. In the sense, which *Awurd* has of “A battle, conflict, engagement, combat, war,” we perceive the more original idea of *Violence* and *Commotion*; and in the compound دل اور *Dil Awur*, “A Ravisher of Hearts,” we again see the term applied with great force and propriety.—*Lab-YRINTH*, (*Λαβυρινθος*), is literally the *Leaf-ERRANT*, if I may so say; as it is compounded of *Laube*, (Germ.) “An arbour, “bower, bowering,” from *Laub*, a *Leaf*, and *ERRANT*, *IRRENDER*, (Germ.) *ERRENDE*, (Island.) &c. &c., and denotes the *Leafy Spot* or *Garden*, in which persons are *ERRANT*, or *Wandering*. It is called in German, *lar-Garten*; and it is curious, that *ERROR* in Latin is the appropriate term to express the mazes of the *Lab-Yrinth*,—*Inobservabilis ERROR Labyrinthi*, produced in the ordinary Vocabularies. In *Vagrant* it is understood, that *Errant*, *Errans*, &c. is the second part of the composition, quasi *Vag-ERRANT*. I have before produced this idea for the origin of *Lab-Yrinth*, (p. 1089,) in which I am now confirmed. It is curious, that the compound *Laub-Irron* actually occurs in German, but it is interpreted by Wachter, *Hæretici*; and the *Laub* is supposed to belong to *g-Lauben*, *Crederet*, quasi ‘be-Lief-Errants.’ I must submit

submit to the consideration of the German Critics, whether this term did not originally mean *Leaf-Errants*, or Wanderers in *Woods* or *Leafy* places.

Among the terms relating to *Noise* we have HIRRIO, "To HIRR, snarl, or grin like a dog;" which the Etymologists suppose to be formed by the principle of *Onomatopœia*, because R is a *Canine* letter. YRR, (Scotch,) "To snarl, or growl as a dog;" HYRR, HERR, (Welsh,) "A word used by one that puts a dog forward to fight; also the gnarring or snarling of a Dog;" 'The door is off o' HAR,' (Orkney Dial.)—Out of HAR, (Scotch,) which Dr. Jamieson has referred to the term HEARRE, (Sax.) HAERR, HERRE, (Germ.) Cardo, a Hinge;—^R=OAR, (Eng.) OORUO, (Ωρου, Ululo, Rugio, ejulo.) ORIAU, (Welsh,) "Cries, from Goriau, the pl. "from *Gawr*, a cry, a noise," as Mr. Richards observes; in the same column of whose Dictionary we have OROHIAN, A cry of joy; "ORSIN, the hinge of a door or gate. D. According to others the "same as *Gorsin*." ORUG, the same as *Gorug*, he made, he did. We see, how the form ^R has passed into the form *g-^R* or GR, in these Welsh words; and we cannot but perceive, I think, how the term *h-IRRIO*, in which the Rough or Guttural sound has already commenced, connects itself with the words for *Noise*, under the forms *gh-^R*, *j-^R*, GR, JR, &c., as *g-ARRIO*, (Lat.) which Martinius gives us as the sense of *h-IRRIO*, *j-AR*, *c-^Ry*, *g-R-in*, *g-R-owl*, (Eng.) *sc-^R-ietch*, &c. &c.

We have various terms, belonging to our Element ^R, which relate to the idea of what is *Grating* or *Rough* in sensation or appearance; and which I conceive to be derived from the action of *Grating* upon a surface, as the ERA, (Ερα,) the Ground, or from the appearance of the Ground, in a *Rough—Rugged—Grated—Gritty—Foul—Filthy* state, either regarded as consisting of Dry or of Wet matter. Among these terms we must rank the following: HORREO, To Set up its bristles, to have the Hair stare, to be  
"Rough,

Rough, and look terrible,—To shiver and tremble for fear at,—To shake or quake for cold;—*Horresco*, “To grow *Rough* and “*Rugged*; To wave to and fro,” (*Et Campum HORRENTEM fractis invertere glebis.*)—*Hæreo*, (Lat.) *Harren*, (Germ.) which seem to have related to the *Rough* or Bristly object, sticking out or up; (*Hæret, lateri lethalis Arundo*); where the *AR* in *Arundo* has the same idea as the *HÆR* in *Hæreo*.—*Orrodeo*, (*Oppῶδα*, *Timeo*, *formido*.)—*Orros*, (*Oppos*, *Serum*), from the *Agitated* motion in the act of coagulation.—*Hreo-full*, (Sax.) *Rue-full*, (Eng.) *RAW*, *R-ERE* Eggs, (Eng.) before produced.—*HAIR*, with its parallels *HÆR*, (Sax.) *HAAR*, (Germ.) &c. &c. Hence the words, under the form *^RT*, produced in page 673, *HARsh*, *Hirtus*, *Hirsutus*, &c., and *^R-ough*, *^R-ugged*, &c. under the form *RG*.—*Hure*, (Fr.) The Head of a wild boar, bear, wolf, &c.—An ill-combed and dirty head.—*HAIRE*, (Fr.) “A *HAIR* shirt, worn by some monks, “nuns, &c. by way of mortification.”—*HAIRE*, “A wretched man.”—*HAIR*, (Fr.) To Hate.—*HAIREux*, (Fr.) “Cold, damp, foggy and “frosty.” *HAAR*, (Scotch,) A Foggy, *Sea HARR*, a chilly, piercing fog or mist arising from the Sea.—*Sea-HARR*, *Tempestas a mari ingruens*, (Skinn.)—*Oorie*, *Ourie*, *Ourie*, (Scotch,) “Chill, cold, “bleak, primarily applied to that, which produces coldness in the “body, as an *Oory day*.—Having the sensation of cold, shivering.—“*OUR lach*, Shivering with cold.—Having the *Hair* on end, like a “horse, overcome with cold,” says Dr. Jamieson; who refers us to *UR*, (Isl.) Rain; *UR*, *YR*, (Su. G.) Stormy weather.—*רר R-^R*, “To “Excern, Ooze with, Slaver, Drivle;” to which Mr. Parkhurst refers the English *Rear* and *Raw*.—*Euros*, (*Ευρος*), *Situs*, *mucor*, *caries*.—*HAIR*, (Scotch,) “A very small portion or quantity, as ‘A *HAIR* of “‘*Meal*,’ a few grains;” where we unequivocally see the idea of the *Gritty* substance; and hence we have *Hirse*, &c. *Millet*; *ERS*, (Fr.) Pulse; *Hordeum*, *Oruza*, (*Ορυζα*), *Oryza*, *R-ice*, &c. produced in page 638.—*HAIR*, *HAR*, *HARE*, (Scotch,) “Cold, nip-  
“ping,

“ping.—Keen, biting, severe.—Moist, damp. This sense remains “in HAIR-Mould, a name given to that kind of *Mouldiness*, which “appears on bread, and in HAIR-rym, *Hoar-frost*.—*Hoary* with “age.” Here *Mouldiness* belongs to *Mould*, just as I suppose HAIR to belong to ERA, (Epa.) To these words are attached, as we see, the English HOAR, HOARY, which have justly been referred to the Saxon HARUNG, the Islandic HAR, CANUS; HOR, MUCOR. Hence we have the Vile—Foul—Immoral woman, the WHORE, (Eng.) Hure, (Sax.) Har, (Germ.) &c. &c.; and Skinner observes, that the Greek OAROI, (Oapoi,) Lusus Venerei, may belong to these words. Such may be the case; yet I ought to observe, that in Galic, ARA signifies *Conference*; and that the adjacent terms in Mr. Shaw’s Dictionary are AR, “*Ploughing, Husbandry*,” AR, *Slaughter*; and ARAC, A *Conflict*. We know, that ORAISTUS, (Opaistus, Confabulatio, peculiariter maris cum foemina secretior,) means a *Conference*, and especially that of a Man with a Woman; and we shall certainly be struck at this union of ideas between the *Conflict—Slaughter*, and the *Conference*, in the Celtic terms, when we remember, that OARISTUS, (Oapistus,) refers alike to the idea of a Congress in War, or to a *Conflict*, and to a Congress in Conversation, or to a *Conference*, as in the expression Πολεμου Oapistus.) We shall not wonder, that the idea of a *Conference* or *Conversation* belongs to the action of *Ploughing*, when we recollect, that the term *Con-Versation* itself is derived from the same metaphor, from Con and *Versor, Verso, Versari* Terram. In Poleo and Poleao, (Πολωω, Verto, Verso, Versor, Πολεωω, Verso, Versor alicui, habito,) we have the same metaphor.

I shall here produce some terms, which are derived from the ERA, (Epa,) considered as in a state of *Culture*; and which will best be understood by observing the senses of the Latin Colo, from which my explanatory word *Culture* is derived. Colo signifies, according to the interpretation of R. Ainsworth, “To till, or  
“husband

“ husband ground;—To deck, trim, or adorn.—To worship, to  
 “ revere.—To exercise, practise, or study.—To follow, and Use.”  
 The following words, under the Element ‘R, belong to the same  
 action, as signifying originally ‘To EAR the Ground,’ and for  
 the same reason;—*Oreo, Ora, Oraizo*, (*Ῥηω, Curo, Ῥα, Cura, Ῥα,*  
*Tempus, certum anni tempus, Ῥαίζω, decoro, venusto, venustate*  
*concilio, Orno, &c. Ῥαίζωμεν, Excolo, seu Exorno me,*) signify  
 ‘To Dress, Cultivate, Deck, take Care of, to *Elaborate*, work up,  
 ‘bring to a due Temper and consistency;’ and hence we have the  
 sense of a due *Season* or *Time*, the *HORA*, (Lat.) &c. with its  
 parallels in modern Languages, as *Hour, Heur, Ora, &c.* (Eng.  
 Fr. Ital.) and in the Celtic Dialects *Aur, Our, Uar, &c.* produced  
 by Lhuyd. We know, that *Time, Tempus, Temperies, &c.* belong  
 to *Tempero, To Temper*, mix, mingle; which is particularly ap-  
 plied to the amelioration of *Soil* by working it, as *Temperat arva,*  
*To Temper mortar.* I have shewn, that *Tempero* belongs to the  
 Element TM, as denoting the Ground. It is curious to observe,  
 how words are attached to the original Spot, from which they are  
 derived. In the Mythology of Orpheus, the *HOURS* are supposed  
 to be the Daughters of *Themis*, (*Θημις,*) the Daughter of the Earth;  
 and they are adorned with the various colours and the odours—with  
 the dews—the flowers and the blossoms of the Earth, (Hymn 42.)  
 Hence we have *Ῥηηφορος*, as an epithet to Ceres, in Homer’s Hymn  
 to that Goddess, (ver. 54.)—*ARO*, (*Ἀρω, Apto, adapto, Congruo,*  
*quadro,*) ‘To Prepare, compose, or make up things in a due state of  
 ‘preparation—consistency and fitness with each other;’ and hence  
 we have *Aroma*, (*Ἀρωμα, Aroma,*) and *Artuo*, (*Ἀρτω, Apparo,*  
*Adorno, instruo, Condio,*) *ARTOS*, (*Ἀρτος, Panis,*) *ART-IOS*, (*Ἀρτιος,*  
*Par, integer, perfectus;—Paratus ad aliquid faciendum,*) *Arti*,  
*(Ἀρτι, Modo, &c. in compositione notat perfectionem,*) ‘To make  
 ‘up, work up,—A Composition, What is of a due consistency—

' Perfect—Compleat,' &c. &c. We cannot but mark, how *Par* belongs to *Paro*, for a similar reason.—EHRE, ERE, Honor, cultus; EHREN, or EREN, To Honor; and here Wachter explains EREN by "Colere terram, Arare," &c. and "Honorari, venerari;" and he cannot help seeing, that this word may have some relation to OREIN, (Ὠρεῖν, Curare,) "quomodo etiam Latinis Colere primo est "Curare Terram, mox etiam Curare parentes, amicos, Deos," &c.—AR, (Sax.) Honor; which likewise signifies 'Æs, Æris, Nuntius, 'Substantia, opes, &c. Remus, Usus, Primo;' ARIAN, (Sax.) Parcere, Honorificare; HERE, (Sax.) Fama; HERIAN, Laudare; HERIAN, HERGAN, Laudare; which words seem directly to connect themselves with HERE, EXÉRCITUS, TURMA; HERGE, TURMA, PRÆDATORES; HERGIAN, TO HARROW. Vastare, spoliare, prædas agere; from whence perhaps we should imagine, that the idea of *Praise—Fame* is rather attached to *Military glory*.—ORE, (Junius,) Laudare.—ORNO, (Lat.) which probably directly belongs to the Teutonic EREN. To ORNO we should perhaps refer *Honor*; where the Elementary R is lost.—URE, en-URE, which agree with the sense of the Latin Colo, "To Exercise—Practise—Use."—The former of these terms, URE, N. Bailey explains by "Use, Custom;" where in Use, UTOR, (Lat.) which we shall surely refer to URE, we see, how the forms ^R and ^S pass into each other:—Dr. Jamieson has placed URE in eight different articles, as if it consisted of eight different words, under the senses of "Chance, fortune—Practice, "Toil.—The point of a weapon.—ORE, in relation to metals.—"A denomination of Land in Orkney and Shetland.—Colour, "tinge.—URE, Soil.—Sweat, perspiration." In the sense of Soil, or the EARTH, we see the Radical idea, which conducts us to the other senses. We cannot doubt, I think, that *Adventure*, and its parallels, *Aventure*, (Fr.) *Aventura*, *Ventura*, (Ital. and Span.) &c., belong to the German *Abentheuer*, which has justly been derived by

by some from *Abend*, the *Evening*, and URE, the Hour; or rather it should be referred to URE in its sense of *Accident*, *Chance*, *Fortune*, &c. The succeeding word to URE, in Dr. Jamieson's Dictionary, is *Urisum*, "Troublesome, vexatious;" i. e. full of URE, *Toil*, trouble. Even this relation Dr. Jamieson has not seen. The various senses attached to the same word URE, denoting, among other things, the ERA, (*Era*.) will tend to confirm the principles of my hypothesis.

The English HIRE, *Hireling*, &c. with their parallels HYRE, *HYran*, *HYrling*, (Sax.) seem to signify *Use*, *To Use*, or to have the *Use* or URE of any thing or person. Lye explains the Saxon substantive HYRE by "Conductio it. *Usura*, *To HYRE*, *Ad "Usuram."* The succeeding term to this, in Lye's Dictionary, is *HYRE-Man*, *Parochianus*, *cliens*, *fiduciarius*; which he derives from *HYran*, *To Hear*. *Audire*, *auscultare*, *obedire*, &c., and *Man*, *Homo*; and to which he refers the Barbarous Latin word *Erimannus*, and another Saxon term *HYR=Man*, "Auditor, obediens, "subditus.—Item i. q. *Hiriling*, sc. *Mercenarius*." We cannot but note the term HEAR, which according to its position in this place seems to have had originally the sense of *Listening to*, or being *Obedient* to another, as his *Hireling*. I have given the word a different turn of meaning in another place (p. 795) and have supposed, that *h=EAR*, and *EAR*, denoting *Attention*, are nothing but *EAR*, *To Plough*, or *Stir up the Ground*, just as *Solicitus* means "Earnest," according to R. Ainsworth's interpretation, or, as he might have said, 'Attentive,' from *Sollicito*, "To Stir or Dig "up the Ground," as he observes. I suppose, that HIRE or URE meant originally to *EAR*; and thus under both ideas we have HEAR ultimately belonging to the same spot, though by different processes.—The evidence on both sides is before the Reader, and I must leave him to form his own judgment on the question. He will consider likewise whether *EAR* is derived from *h-EAR*, or whether

whether it belongs to the **EAR** of corn, the **Pricker**, that which **EARS**, **Pierces** or **Pricks**, as denoting the object, which *Pricks* up, according to our familiar phraseology—‘*Prick* up your **EARS**, ‘*Arrige Aures*.’ He must decide too, whether **AURES** is in the same series of terms with **HEAR**, and whether **HEARK** and **HEARKEN** are directly attached to it. Nothing is more embarrassing than to separate words, conveying the same idea, which may be perhaps derived from different sources. All that can be performed by the writer, is to collect the evidence, which can be obtained on the subject, and to leave the Reader to his own decision.

Words under the form **RN**,  
^**RN**, signifying *Agitation—*  
*Commotion—HARRYING, Rout-*  
*ing into, about, &c.—Driving*  
*away, &c. &c.—Terms, which*  
*relate to the action of EARING*  
*a surface for the purpose of*  
*Reaping—Gathering.*

**ORo**, **ORINO**, **ORnumi**. (Gr.) To  
Stir up, Excite.

**EREINO**, **EREUNao**. (Gr.) To  
Rout into, Search, &c.

**HERIAN**. (Teuton.) The God of  
War.

**ORION**, **ERYNNUS**, &c. (Gr. &c.)  
The *Harryer*.

**w-ARNio**. (Germ.) A Boar.

**w-ARN off**. (Eng.) To Drive off,  
&c. &c.

**EAR**, **Eren**, **ERden**, **ERnden**,  
**ARNen**, &c. (Eng. Germ. &c.)  
To Reap, Gather.

**EARN**, &c. (Eng.) To Gather,  
get, obtain, &c.

**EARNEST**—**EARNEST-Money**.  
(Eng.) Diligent in *Earning*—  
the first *Earnings* in a bar-  
gain.

&c. &c. &c.

I SHALL

I SHALL now consider the terms under the form *Rn*, or *^RN*, with the breathing before the *^R*. I have before discussed the words, which appear under the same form with no breathing before the *R*, and which I have conceived on many occasions to be derived from the form *RGn*, or *RgN*. This is often the process, from which the form *RN* is derived; yet we may well imagine, that it has arisen from the form *^RN*, with the breathing before the *R*. We see in *ORO*, *ORINO*, *ORNEMI*, *EREEINO*, (*Ορη*, *Ορις*, *Ορις*, *Excito*, *Ερευνα*, *Interrogo*, ab *Ερεω*, *Interrogo*,) how the forms *^R*, and *^RN* pass into each other. I suppose, that all these terms are derived from *Routing up* the surface of the *ERA*, (*Ερα*); and in *EREUNAO*, (*Ερευνω*, *Indago*, *investigo de canibus*, *Scrutor*,) another of these words, we are brought to this spot and action in its gentler operation. While I am examining some of these words I cast my eyes on *ERANOS*, *ERANIZO*, (*Ερανος*, *Collatilla coena*, *Ερανίζω*, *Peto ab amicis collationem, atque adeo obtineo Corrogo*,) which latter word means precisely what the Latin *Corradere*, *To Rake and Scrape together*, does; which is indeed the exact sense of the explanatory term *Corrogo*. I have shewn, that the Latin *ARANEA*, the Spider, with its parallels, is derived from the same idea of Scratching about the *ARENA* or Dirt; and that in Spanish, *ARANA* is a Spider, and *ARANAR* means "To Scratch, to Scrape, to gather by trifling or penurious diligence." Though the term *ERANIZO*, (*Ερανίζω*,) appears adjacent to *ERA*, (*Ερα*, *Terra*,) in the order of a Greek Dictionary; yet the Lexicographers see no connexion between the two words. The English word *EARN*, if it does not directly belong to this Greek verb, is derived from a similar action performed on the same spot. The *ORNIS* of the Greeks, (*Ορνις*, *Avis*,) belongs to the idea of *Excitement*, conveyed by *ORNEMI*, (*Ορνυμι*, *Excito*,) and in *Oion-os*, (*Οιονος*,) the Radical *R* before the *n* is lost. The *ORNUS*, the Ash, seems to be taken from the idea of *Agitation*, "*Nec veteres Agitantur ORNI*." Thus it will

will coincide with the fundamental sense of ORNO, which I have shewn to be that of *Stirring up*. We have seen, that the terms of Security, under the form ^RN, WARN, WARREN, &c. are derived from the notion of *Driving away*, as in the expression to WARN off. We have seen the German WARNEN, Defendere, cavere, in Wachter's Glossary, adjacent to AR-WERNO, Aper, and likewise that WERN and WARNIO mean *Verres*; where we see in the AR, *p*-ER, *v*-ER, and *w*}ER, AR, the simpler form. The Greek ARNEOMAI, and ARNUMI, (Αρνεομαι, Nego, Αρνυμαι, Capió,) must be referred to the same idea of *Driving* or *Taking away*; of which words we see the simpler form in AIRO, ARO, (Αιρω, Αρω, Tollo e medio, &c.) Dr. Jamieson has justly referred HERIAN, a name of Odin, the Mars of the Northern nations, to the term HERRY, To Rob, to Spoil, to pillage; which corresponds, as we have seen, with the English HARRIE, To Harrow, Rout, Vex, Tease, &c. The simpler form of HERIAN appears in AREA, (Αρεις, Αρηα.) To this form HERIAN, as denoting the HARRIER, Router, &c. belong the following terms ORION, the Giant, Hunter; ARREN, ARENEIN, (Αρρην, Mas, Fortis, virilis, Αρρηνω, Rixari, conviciis sævire,) EERANOS, (Ηερανος, Rex,) OREANES, (Ορεανης, Vir, teste Plut, Suicer.) OURAN-Outang; ERINNUS, (Εριννος, Furia,) which the Lexicographers have supposed to belong to an ancient word ERIO, (Εριω, Cio,) To Stir up, &c.—The name HORN in the combination ChildHORN, the Knight or Champion HORN, which has afforded the title to a well-known Romance:—HORN, the part, with which animals Push, Drive, &c.; which brings us to the *c*-ORN, where we see, how we pass into the form *c*-^RN,—HORNET, the Stinging animal; URN, (Scotch,) To pain, to torture; HURON, (Span.) A Ferret; HURONEAR, To Ferret, To hunt with a Ferret; where in the *h*=UR we see, how we pass into the *f*, *v*}ER of Ferret and *vi*-Verra. The Spanish scholars will see, that the HUR in HURONEAR preserves the same fundamental meaning of an action or object,  
which

which HARRIES, in *HURANO*, Disdainful; HURA, Furuncle, an angry pustule, a wild boar's head; HURACAN, a *Hurricane*; HURGAR, To *Stir*, to move with a stick or iron, to *Stir up* disturbances, &c.; HURGON, a Poker; HURTAR, To Steal, to Rob; and we see in the Spanish HUR, how we pass into the Latin *f-UR-or*, *f-URT-um*, To Steal, and *f-URO*, To be Mad, in a Rage; and the *f-UR* in *FURUNCULUS*, the *Angry Pustule*.

The Greek EIRENE, (*Εἰρηνή*, Pax, Quies,) bearing the form of these words, seems very remote from their sense; yet still I imagine, that they all convey the same fundamental idea. The original sense of EIRENE, (*Εἰρηνή*), I conceive to be that of *Routing* and *Subduing* your enemy, so that he is reduced into a state of *Peace*. I fear, that the history of mankind will place this derivation among the most probable of my conjectures. I shall shew, that the Latin *Paco* belongs likewise to terms of Violence, such as *Pash—Push—Poke*, &c. &c.; and R. Ainsworth has accordingly rightly explained this Latin word in the first sense by "To Subdue, to bring into subjection." Adjacent to ERINNUS, (*Εἰρινός*), in my Greek Vocabulary, is ERNOS, (*Ερνος*, Planta, germen, ramus,) which still belongs to the same idea of *Excitement*. If I had explained the Elementary sense by 'To *Stir up—Cast up—Shoot up* 'or out,' we should have seen in the term *Shoot*, which I have ventured to adopt, because it is sometimes used as an active verb in a sense similar to *Cast*, we should have been brought to the idea of the *Shoot* or *Plant*. We cannot help seeing the resemblance between *Ramus* and *Remus*, which has arisen from the same common idea of an *Excited* action. The Latin *HERNIA* may belong to ERNOS, (*Ερνος*), from the idea of *Shooting* out or *Bursting* out, as the Etymologists suppose; just as *Ramex*, bearing the same meaning, belongs to *Ramus*. Probable as this conjecture is, I shall suggest another origin.

We have a race of words, denoting the *Swelling—Rising-up* object,

object, which seem directly to belong to the terms for the *Ridge* or *Furrow*, as we have it in the Armoric *ERO*, *Erro*, *ERVEN*, before produced. Among these words we have the Welsh *AREN*, The Kidneys or Reins, which, in Armoric, is *ERE*, as Mr. Richards observes;—*EIRIN*, “A Plum, a Prune, or damson, a sloe, or bullace. “So in Armoric. Also a man’s stones:”—The Galic *ARAN*, “the “Kidney, and *AIRNE*, Sloe, Plum.—Kidney;” which Mr. Shaw has divided into two articles. *HERNIA* might be the disorder belonging to the parts adjacent to the *AIRNE*, &c. We must surely think, that the Latin *REN*, with its derivative *REINS*, belongs to the Celtic *AREN*, *aREN*; and if we should imagine, that the French *Ragnon* is directly attached to these words, then we may consider the *g* as an organical addition to the *n*, quasi *RogNon*. I have already produced these terms, (p. 984,) and stated this difficulty, which consists merely in adjusting the precise relation of forms to each other under the same fundamental idea. The Greek *ERINEOS*, (*Ερυνος*, *Caprificus*, arbor, ficus sylvestris,) which is next to *Erinnus*, (*Ερυνος*), in my Greek Vocabulary, may directly belong to *EIRIN*, the Plum, as bearing the fruit of a *Swelling* or *Rising-up* form; and thus these words will belong to each other, just as *Rise* does to *Rase* or *Rout*. The term *ERINEOS*, (*Ερυνος*), is assuredly connected with the idea of *Rising—Shooting—Swelling up—out*, whatever may be the precise notion annexed to it: We know, that *Caprificus* is certainly connected with a similar idea of *Excitement* from its kindred word *Caper*. The natural history of the tree brings us to the imagery of *Rising—Swelling—Bursting—Breaking out or forth*; and thus the Etymologist understands it; “*Caprificus* appellata, eo quod parietes, quibus innascitur, *Carpit*. *Rumpit* “enim et predit è latebris, quibus concepta est.”—The Welsh *Aren* succeeds, in the Dictionary of Mr. Richards, the term *Aredig*, To Plough; and adjacent to *EIRIN*, sing. *EIRINEN*, a Plum, we have *EIRIONYN*; which our author explains in one sense

sense by "*Ridges* or borders." In the same column of Mr. Shaw's Dictionary, where ARAN, the Kidneys, is, we have ARAN, Bread; which probably belongs to the idea of the *Loaf* form—the *Rising* form. I shall shew, that *Loaf*, *Hlaf*, (Sax.) &c., under the Element LF, refers to the same idea—to *Lofos*, (Λοφος, quicquid editum est et elatum)—*Levo*, (Lat.) *Lift*, &c. &c., to which words belong *Lord* and *Lady*; in Saxon and old English, *Hlaf-Ord*, *Lov-Erd*, Dominus; *Hlaf-Dig*, Domina; which mean personages of a *Lofty* nature. The *Ord*—*Erd* signifies Nature, as *Ard* in *Drunk-Ard*, &c. &c. The term ARAN is explained by Mr. Shaw in another article by "Familiar conversation. ARAN bodaigh air "bothar, a clown's conversation on the highway;" and in Welsh, AREN means "Witty, eloquent, talkative, pert, tattling." We may see, I think, in these senses, that the idea of the word is that of a *Swelling-out*—*Breaking-out* species of discourse,—Loud talk, &c. The Latin *Caprificus* means in one sense, "Vain-glory, "or a foolish ostentation of useless learning," as R. Ainsworth explains it; under which sense he produces the well-known passage of Persius, "*Nisi Rupto jecore exierit Caprificus*;" where the writer alludes to the *Bursting* property of the Tree. Under *Prunum*, in Lhuyd, we have *Eirinen*, *Pér-Eirinen*, (Ar.) *Prynen*, *Eirinen*. *Pér*, in Welsh, means Ripe, mellow; and it is impossible not to see, that the Armoric *Prynen*, the Latin *Prunum*, and the Greek *Proune*, (Προυν, Prunus, Arbor,) are compounds of *Per-Eirinen*, or *Per-Eirin*. From this idea of the Plum-like form, we find attached to *Prunum* the Latin *Pruna*, the Live coal, and *Pruina*, the Hoar Frost; which latter word means the Icy coagulation or concretion, (Neque nive Pruinaque Concreveret.)

EARN, with its parallels EARNian, &c., directly belongs to EAR, in its sense of *Demetere*, To get in Harvest, as EARING time, just as ARO signifies to *Reap* or *Gather*. The German ERNde, Messis, is the substantive to EARN; and Wachter has

rightly seen, that this German word belongs to *Erñden*, *Arnen*, *Erden*, *Eren*, all signifying *Meterē*. *EARNest*, *Studiosus*, *serius*, with its parallels *EORnest*, (Sax.) &c., is activity or *Excited* action in the great business of *EARNING* or Reaping, which some have faintly seen, and *ERNst*, (Germ.) *Certamen singulare*, with its parallels *EORnest*, (Sax.) *Duellum*; *ORnest*, (Welsh,) is *Excited action* of another kind, as *Contentiosus* means 'Vehement, *Earnest*,' and likewise 'Contentious, quarrelsome,' as R. Ainsworth explains it. *Certo* has the same double meaning, 'To be mighty *Earnest*, and 'To fight.' The preceding term in my Welsh Dictionary to *ORnest* is *ORN*, Fear, terror; which the Lexicographers refer to the Hebrew נִי לֹאֵרֶ, *Timuit*; and in the same column we have *Orohian*, A cry of Joy, and *ORIAU*, Cries. The adjacent word to the Saxon *Eornest*, in Lye's Dictionary, is *EORNan*, *Decurrere*, To Run; which idea appears under the forms *YRnan*, *ARN*, *ORN*, *Cucurri*; in the same column with which latter word I find *ORnest*, *ORrest*, *Pugna*; *Oroth*, *Spiritus*; where we have still the idea of Commotion. We see, how our term *Run* has arisen from the form ^RN. In Scotch, *EARN* signifies "To coagulate," as in the process of making cheese, which Dr. Jamieson has justly enough referred to the Saxon *Yrnan*. We have seen the simpler form of the word, expressing this idea in *ORROS*, (*Oppos*, *Serum*.) Adjacent to the Saxon *EARNian*, To *EARN*, we have *EARN*, *Aquila*, the Cropper off, or Sweeper away of another kind; and I find likewise *EARRung*, signifying *EARNING* and *YEARNING*, which means 'An Eager desire to *EARN* or obtain.' In Scotch, *YARNE* means "*Eagerly*, diligently;" and *YHARNE*, as a verb, signifies, says Dr. Jamieson, "Eagerly to desire;" where he has justly referred us to the Saxon *ge-ORNian*. In the same column of this writer's Dictionary, with *YARNE*, we have *YARROW*, "To *Earn*, "to gain by industry;" where we see the simpler form. In English we have *YARE*, which Skinner explains by *Avidus*; and he

he has justly referred us to words, under the form GR, as the German GIERIG, &c., where we perceive, how these forms are related to each other. We all know, that YARE occurs often in Shakspeare—"YARE, YARE, good Iras, quick," &c. &c.; i.e. "Make haste, be nimble, be ready," &c. &c.; where we see the idea of *Preparation* annexed to *Excited* motion. The next word to *Yare*, in Skinner, is YARN, in Saxon *Gearn*, which may perhaps mean the substance, from the spinning of which women EARN their livelihood. The preceding word to YARROW, in Dr. Jamieson's Dictionary, is YARRING, "Snarling, captious, troubling;" which Dr. Jamieson refers to YIRR, To snarl, to growl like a dog; where we have the idea of *Excitement*. Dr. Jamieson explains YARE, YHAR, YORE, by "Ready, alert, in a state of preparation;" and the next word is YARE, *A Wear* for catching fish. The *w*=EAR, *y*-ARE, the term for the inclosure for Catching or Defence, I have already referred to the idea of an *Excited* action in HARRYING or or R outing, either by *Seizing* and *Catching* or *Driving off* and *away*.

In the same column of Lye's Dictionary with the Saxon EARNIAN I find EARNE, Casa, which he refers to ÆRN, "Locus secretus, habitaculum, domus, casa." We must surely consider these terms as belonging to each other; and if so, the secret and safe Enclosure or EARNE, might have originally denoted the spot, in which those EARNINGS were deposited; just as I have supposed *h-Orreum* to be derived from the same idea, under the form ^R. In *Hord-ERN*, Thesauri domus, we see the true idea; and let me add, that ERN is adjacent to ERNTH, Messis, in my Saxon Dictionary. We have various words, denoting an *Enclosure* in general, under the form ^RN, which may all perhaps be referred to each other.—In Saxon, HYRN means 'Cornu,—*Angulus*;' and in the same column of my Saxon Dictionary we have HYRNET, the HORNET. The HORN and HORNET, I conceive to belong to the metaphorical idea of these

these words, as signifying 'To EARN,' if I may so say, *Arare*, *Federe*, *Fodicare*, and the *Angulus* will refer to the same word, under a different idea. As *c-ORNU* belongs to *HYRN* in one sense, so surely must *c-ORNER* in another. In Scotch, *HYRNE* is a Corner, under which word Dr. Jamieson has produced the old English term *Hurne*, a Corner: *Horn*, *Hioorne*, (Su. G. Dan.) &c. &c.; and has recorded the Saxon terms, above mentioned, which another Etymologist considers as parallel. We shall now understand, whence a combination has been derived, which is familiar to the minds of us all, though we were little aware of its genuine force, even from the days of our childhood, when it first vibrated on our ears, to that ripe and confirmed age, when we are grown into great Critics and profound Etymologists. We have heard with infinite delight, though not without some portion of envy, that "Little Jack HORNER sat in a *Corner*, eating his Christmas "pye;" but we did not understand till this moment, that the name of our hero was a *nom de guerre*, and purposely applied with an allusion to the spot, in which he was placed.—The name HORNER means the person, who sits in the Horn or *Corner*; that is, the *Chimney-Corner*, the place of warmth and comfort; and we may well be assured, that when these lines were first repeated, the original idea was duly understood. The enquirer into the mysteries of our ancient Language must not be ignorant, that an abundant stock of information is to be found within the precincts of the Nursery, where the terms of the tale—the song or the fable are applied with their genuine force and original simplicity.

In German, *ge-HIRN* means the Brain; that is, perhaps, the 'Brain Pan,' as we call it; yet if *Horn* belongs to *Cranium*, as Wachter thinks, it should not perhaps be directly referred to this race of words. Lye, in his edition of Junius, has produced the word *HARNES*, *Cerebrum*, with its parallel terms; and the succeeding word to this is *HARNES*, *Arma*, *Armatura*. Some have referred

referred these words to each other, as if *Harness* originally signified the protection for the *Head*, while others derive it from *IRON*, which appears the most probable. The parallel terms appear in a great variety of Languages, and have been duly produced by the Etymologists. We cannot help observing, that *Arma* is attached to our Element *^R*, and we might conjecture, that these words may possibly belong to each other. If they do, the sense of *AR* is that of "To Prepare, furnish," &c., as in the Greek *ARO*, (*Αρω*, *Apto*.) In Celtic, *ARneis*, which Mr. Shaw explains by "Cattle, chattels, moveables, furniture," is the preceding word in this writer's Galic Dictionary to *AIRmlan*, Armoury. The Latin *URNA*, the *URN*, denoted perhaps the *Enclosure* of the *Channel*; and in its adjacent term *URINO*, "To Duck under the water, and to spring up again; to Dive," as it is explained by R. Ainsworth, we cannot but note the terms *Duck* and *Dive*: I shall shew, that *Duck* belongs to *Dig*; and I have shewn, that *Dive*, *Dip*, *Dupto*, (*Δυπτω*, *aquas subeo*, *mergo*,) relates to the *Tafos*, (*Ταφος*, *Tumulus*;) the Hole or mound of Earth; and such, I imagine, is the relation of *URINO* to *ARO*, *Arena*, *ERA*, (*Ερα*.) We have seen, how the other adjacent words *URINA*, and *URO*, have been referred to the same spot; and I find in my Latin Dictionary adjacent to these words the term *URION*, vel *URIUM*, "A kind of *Earth*, which miners avoid, when they dig for gold;" where we are directly brought to the Ground, or *ERA*, (*Ερα*.) The *Urna* might mean the vessel made of *Earth*. In Hebrew, *אֵרֶן* *ARN*, or *אֵרֶן* *ARN* is *An Ark*, which Mr. Parkhurst supposes to be so called from "its reverberation of sound, or hollow sounding." The original idea of this word is "To vibrate freely, move to and fro, or up and down with quickness and freedom;" where we unequivocally see the sense of *Agitation*, attached to the Element, whatever may be the precise idea, by which the sense of the *Ark* is connected with this notion. In *Arca*, *Ark*, &c. the Element *^R* still appears with the addition

addition of the *c*, &c.; and we perceive, how *Arca* is connected with *Arceo*, which, in one sense, we know, relates to an action of *Commotion—Violence*, &c., and signifies 'To Drive away,' which I conceive to be the original notion. I have stated all the facts, and I have produced all the words, with which these terms, denoting an *Enclosure*, can be connected; and I must leave the Reader to form his judgment on the precise turn of meaning, by which they are connected with the original notion.

The term EARNEST is applied in a peculiar manner when it denotes what we call EARNEST-Money, the *Pledge* of a bargain; and it is impossible, I think, to doubt, that it belongs to EARNEST in its other sense, whatever may be the common idea, by which they are united. But the term EARNEST, as referring to the *Pledge*, seems to connect itself with a race of words to be found in a variety of Languages, of which the simplest form is ^R. The following parallel terms to EARNEST have been produced, as *Arres* or *ERRES*, (Fr.) *ERN*, *ERNES*, (Cym.) *ARRA*, *Cap-ARRA*, *ARRAS*, (Ital. Span.) *ERNITZ*, (Dan.) *AR*, *Arpenning*, (Belg.) *IARLUS*, (Gal.) *ARLES*, (Scotch,) *ARRHA*, *ARRHA*, *ARRHABO*, (Latin,) *ARRABON*, (*Ἀρραβων*,) *ARBUN*, (Heb. אֲרָבֹן) &c. We surely must imagine, that the words under these forms, however various, must be considered, as belonging to each other; and that the simple Radical form appears in *AR*, *ARRHA*, *ARRA*, (Belg. Lat. Ital.) If they do belong to each other, we shall at once understand, how readily the Element ^R assumes the form ^R}n, s, l, b, &c. If they are not all to be considered as directly belonging to the same series of words, we must still consider them as allied to the same train of ideas, and as equally within the sphere of the Element ^R, though some of them may receive a peculiar turn of meaning, from the influence of the Language, to which they belong. It would be difficult however to select any one word, as bearing this peculiar sense, unless it were the Hebrew *Arbun*, which is referred to אֲרָבֹן  
ARB,

ARB, signifying "To *mix, mingle;*" and hence "To *mix, join,*" "be joined or interwoven with another in contracts, to be surety," "bondsman or engaged for him.—To *Pledge, &c.*—As a N. "a *Pledge, security.*" In the sense of To *mix, mingle,* we see the Radical idea of To *Stir up, together, &c.* We cannot therefore err much from the truth by considering them all as belonging to each other, under the same train of ideas; and the difficulty is to discover or rather to express the mode, by which that relation may be understood. It is impossible to doubt, that *EARNest-money* belongs to some idea, conveyed by *EARNest*, *Serius*, or *EARN*; and this will serve to confine my enquiry within narrow limits. We have seen, that the fundamental sense of the Element <sup>A</sup>R is that of *Stirring up—Casting up—out—off,* the materials of a surface in *Ploughing, &c.*; and that hence it signifies To *Take off—get or obtain—EARN*, *Demetere, &c. &c.*, just as *ARO* and *EAR* means at once "To *Plough* and to *Reap, to gather.*" Thus, then, the *EARNest-money* is what a person *EARNs—Takes off, quod Tollit*, as the first-fruits or profits from his bargain; and thus we see, how the Latin *ARRHA* will directly connect itself with a term in the same Language, with which, from its form, we should naturally suppose it to be connected; namely, with *ARO*, To *Gather or Get*. I have adopted the Latin word *Tollere*, because it belongs to *Tellus* and to *Till*, just as these words do to *ERA*, (*Ερα*), and to *EAR*. The word *Toll*, which belongs to *Tollo*, is not very distant from the idea annexed to the *ARRHA*, though the purpose is different. *Toll-corn* is that, which the miller *Tolls* or *Takes* as a part of the whole, 'quod *Tollit ex toto acervo,*' for grinding the Corn. The *EARNest-money* is the *EARNed* or *Obtained money—the Toll-money* of the Bargain Sum, which *Toll* is considered as the Pledge of the Bargain.—In short, I have shewn, that *EARNest*, relating to the Bargain, and its parallels, whichever they may be, and whatever may be their precise idea, certainly do belong to the

ERA,

1184    ^R. R.^.—C, D, G, J, K, Q, S, T, X, Z.

**ERA**, (*Epe*.) and its operation, under the fundamental notion of  
**TO EAR**, and **TO EARN**, *Meters*.

^RL.

*Commotion — Agitation — Violence*, &c. from the action of  
 Stirring or Casting up—about,  
 &c. a surface.

HURL — WHIRL — HURLY-  
 BURLY, &c. &c.

HURL. (Scotch,) Rapere, To  
 Drag on the Ground.

HURLER. (Fr.) To Howl.

HARLOT. (Eng. &c.) The Vio-  
 lent—boisterous Man, Wo-  
 man.

ERAILLER. (Fr.) To Scratch or  
 Fret upon a surface.  
 &c. &c. &c.

I HAVE already considered some terms, which belong to the form RL, when a vowel breathing does not precede the R ; and I shall now consider those, under the same form, when a vowel breathing appears. I have supposed, that the terms, under the form RL, without the preceding vowel sound, have been derived from the form RG, and RGl, and that the *l* is an organical addition to the *G*. This has, no doubt, frequently happened, though we shall understand, that the same form RL may have often arisen without the intervention of the *G*, by the loss of the vowel breathing in the form ^RL, originally taken from the form ^R. In the terms HURL, WHIRL, HURLY-BURLY, we see the idea of *Commotion* with that of *Turning round*, or, in other words, we see the idea of *Stirring about* or *round about*, as we express it. In Skinner, Hurl and Hurly-Burly precede HURRY ; where we are brought to the simpler form. In French, HURLER, To Howl, &c., relates to the Commotion of  
*Noise*.

*Noise.* In the terms, which are produced as parallel to WHIRL, we have the labial sound likewise, as an organical addition to the Radical ^R, as WHIRLpool, HWYRP-pole, (Sax.) Vorago, WHIRL-Wind, WIRbel Wind. Under WHIRL, Junius has properly produced the simple forms WIERen, VIRere, &c. to which belongs WRIE, To Turn about, aside, &c. Junius has an article, in which appears the term HARLE, Rapere, trahere. Dr. Jamieson has explained this term in a secondary sense by "To Drag with force, "implying the idea of resistance;" though he has justly seen, that the first and original sense is "To Trail, to Drag along the "Ground;" where we are brought to the spot supposed in my hypothesis. Junius has perceived, that it belongs to HARRIE; and the Glossarist of Robert of Gloucester, as Dr. Jamieson informs us, renders it by "HURLED, WHIRLED, HURRIED, HARRASSED, drove, "thrust, cast;" where we have four words, belonging to the same Elementary character ^R, conveying the same fundamental idea. HARLE means, in one sense, "To rough cast a wall with lime;" where we are brought to an action connected with *Dirt*. The sense of *Dragging* has imparted to the word, in some cases, the idea of a slow motion. Hence we find, that 'To 'HARLE' means "To move onward with difficulty, implying "the idea of feebleness;" from which we have HARLIN *Favour*, "Some degree of affection,—I had a kind of HARLIN *favour* for "her;" which corresponds in sense with our expression, 'A *sneaking* kindness for a girl.' HARLE means too, "The Goosander, "a fowl—Avis palmipes Anate major," which is so called from its *Harling*—Slow way of walking. Dr. Jamieson appears to see no connection between this word and the other terms; but he refers it to a French origin, "*L'Harle*," which conveys the same idea.

Junius conceives, that HARLOT, "Meretrix, lupa, scortum," belongs to this word HARLE. The HARLOT is applied both to *Men*

and *Women*, and denotes, in its original sense, 'A *Stout—Sturdy* personage with some degree of violence and disorderly conduct,' according to the sense of the Element ^R. It is sometimes applied in a good sense, as "A *Sturdy* HARLOT went him ay behind; He was "a gentle HARLOT and a kind;" and sometimes in a bad one, as "King of *Harlots* or *Ribaudes*;" where *Harlot* is justly explained by Junius, "Improbi nebulones, scurræ vagi," &c. In this bad sense our term HARLOT is applied to a *Loose, disorderly* woman. The name *Arletta*, for a female, the mother of William the Conqueror, from which the term *Harlot* has been supposed to be derived, is itself a word denoting the female *Harlot*, though with less idea of reproach annexed to it; such as the Romans expressed by *Concubina*, the *Concubine*. The only difficulty is to decide, whether *Harlot* belongs directly to the form *Harle*, or to the form HAR with *Lot*, as a significant portion. I am inclined to think, that *Lot* belongs to *Leode*, *Populus*, and its parallels, as Dr. Jamieson imagines; who supposes, that the HAR is attached to the names for an army, as HAER, &c. (Su. G.) before so fully unfolded. This is no improbable conjecture, yet is not, I imagine, the true idea. In Welsh, *Herlod* and *Herlodes* simply signify "A boy, a lad," and "A girl, a damsel, a maid," as Mr. Richards explains them; who refers them to the Hebrew ילד ILD, "To procreate or breed young, "to beget or bear;" to which our term *Yield* belongs, and perhaps the explanatory term *Lad*, unless *Lad* be likewise annexed to the familiar name for the people, *Leode*. This conjecture of the Welsh Lexicographers is very probable; yet surely *Herlod* and *Harlot* must either belong to each other, or be formed from similar materials. Thus the HER in *Herlod* will belong to a term in the same column of Mr. Richards' Dictionary, "HERW, Flying away: also plundering, pillaging," as in HARRIE, &c. In the Welsh, as in various other Languages, the Element LS, LD, &c. denotes the People, as *Lliaws*, "A Multitude, a great company

"or"

“or number;” in Greek, *Laos, Leos*, (*Λαος, Λεος*, Populus,) *Liege, Lag*, (Eng.) *Loge*, (Hindustanee Dialect,) used for the plural, &c. &c. In Welsh too, *Lydnu* signifies “To bring forth;” to which the Lexicographers should have produced, as parallel, the Hebrew *לָד* ILD.—In the same column with *HERW*, Flying away, &c. I find *HERod*, a messenger or bringer of tidings; where the Elementary sense is visible, as in *ERRand*, &c. &c. Perhaps the name *HERod* is derived from this source. Dr. Jamieson, under *Harlot*, produces the barbarous Latin words *Harelatus, Harela, Rebellis, Rebellio*, which he has justly referred to the French *Harelle, Vexatio*, and *HARier*, To vex, or, as he might have said, ‘To HARROW, HARRIE,’ &c.; where we come to the original idea, and simple form. Perhaps the names in our Language, under this form *Harrel, Hurrel*, &c. &c. may be derived from the same idea; but on this point there is some difficulty.

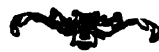
The terms *Harold, Herauld, Fecialis, Caduceator; Herault, Heraud*, (Fr.) *Araldo*, (Ital.) *Heraut*, (Belg.) have been compared with the Welsh *Herod*; and if they all belong to each other, then the *HER* in these words denotes, what relates to *ERRand*; yet on this matter there is much doubt. Some think, that the *HAR*, &c. in these words belongs to *Haro, Haren*, clamare; and others suppose, that the *HAR*, &c. means *Exercitus*. It seems to be generally agreed, that the *Ald* means the Illustrious personage; as in the German *Held*, the English *Old, Elder, Alder-Man*, &c. &c. The *Herald* seems to signify the Illustrious personage, belonging to the *HAR, Exercitus*, the ceremonies of *War—Combat*, &c., *Roy d’armes, Wappen=König*, &c. I have shewn in a former page, that *EARL, EARLY* belong to the simple form *ERE*, denoting *Former, First*, &c. The preceding word to the Scotch *Arly, Early*, in Dr. Jamieson’s Dictionary, is *Arlich*, “Sore, fretted, painful,” which our author has justly referred to the simple form *Aerr, Cicatrix*; where we have the original idea of *Scratching*  
upon

upon a surface. In the French ERAILLER, RAILLER — Jouis RAILLÉes, before produced, we have the same idea of *Scratching* upon a surface; and we have seen in RAILLON, denoting a Plough, that we are brought to the spot supposed in my hypothesis. I cannot quit the form RL, without again recurring to the term ROIL, which I have produced on a former occasion (p. 1080-1.) The explanation of Mr. Grose of ROIL or ROYLE, "To perplex or "fatigue," which I produced (p. 1081,) should have preceded the remark in page 1080; 'Here we see ROIL has the same sense, as "the Spanish RALAR, To disturb by harsh, *Grating* conduct, to vex, "molest." The original sense of ROIL appears in the expression 'See, how you ROIL the water;' where it is applied to the *Stirring up* of the *Mud*.

There are two words in Latin, under the form ^RL, of which the origin is obscure, as the old word ARILATOR, and ARIOLUS or HARIOLUS. The term ARILATOR R. Ainsworth explains by "A ped-  
"lar, a chapman that giveth Earnest;" and he derives it from *Arrha*. Some conceive, that ARILATOR is the same as *Cocio*, another old word, which seems to signify a *Haggler*, as we express it, in making a bargain. In this case the term ARILATOR will refer to the original idea of a *Grating*—Fretting mode of action in making a bargain, &c., just as the *Haggler* and the *Higgler*, are derived from *Haggle*, To Cut. The ARIOLUS might directly belong to it, as signifying the *Haggling* — *Undecided* mode of *Prediction*, which is commonly adopted by these artists; and hence *Hariolation* has been applied to the *Uncertainty* of conjecture. We remember, in Shakspeare, the description of the "Juggling Fiends that *Palter* "with us in a double sense." We cannot help seeing, that *Palter* belongs to such terms of Agitation, as *Pelt*, *Pello*, &c. &c.; and I shall shew, that they are all derived from the *Pelos*, (Πηλος, Limus,) in a state of Commotion. Some derive *Ariolus* from *Ara*, which is no improbable conjecture; while others think, that it

was

was anciently written *FARIOLUS*, and they derive it from *Fari*. If *FARIOLUS* be the true mode of representing the word, we might refer it to a Celtic term for a *Conjurer*, under the same form the *PHERYLLT*, or *FERYLL*, as it is sometimes written. Mr. Davies has justly observed, that the "*PHERYLLT* are deemed to have "been the first Teachers of all curious arts and sciences, and "more particularly, are thought to have been skilled in every "thing that required the operation of fire." (*Mythology of the Druids*, p. 215, 546, &c. This origin of *Hariolus* I propose merely as a conjecture, without having any evidence, by which I can decide on its true derivation. The consideration of the term *PHERYLLT* would lead us into a wide field of important and curious discussion, which is foreign from the present objects of our Enquiry. The Celtic scholars are furnished with the most abundant materials for illustrating the Tales and Mythology of the Ancient World; yet we do not find, that they have duly profited by the stores, which are placed within their hands. Many appear not to have understood the value of these materials, and others seem to have directed them to a vain and unprofitable purpose.



## CHAP. VI.

<sup>^</sup>R, R} M, B, F, P, V, W,

ARv-um, (Lat.) &c. RoIM, (Gal.) &c. ultimately connected with

ERa, (Epa, Terra,) the EAR-th.

*Terms under the formula R} M, MB, &c., relating to the Ground, as RoIM, (Gal.) RUMB, (Eng.) &c. a Path, &c. &c.—Terms expressing the action of Digging or Routing up the Ground, as Romhar, (Gal.) Digging; RiMor, (Lat.) To make Hollows, ROOM, &c.—Terms under the formula <sup>^</sup>RM, &c., signifying to HARRie, make Desolate, To Waste, &c. &c., as ERemoo, (Ερημω, Vasto, desertum reddo.)—Terms under the form <sup>^</sup>R, R} B, &c., as ARv-um, the Ager AR-atus, the Plowed or EAR'd Field. Terms of Commotion—Agitation—Violence, signifying To Sweep away—Carry off, &c. &c., as ARP-azo, (Αρπαζω,) Rap-io, (Lat.) connected with the action of the IRP-ex, (Lat.) the HARRow, &c. &c.*

I SHALL now consider the Race of words under the form  $^A R, R\} M, B, F, P, V, W$ , where the R is the first letter, and one of the Labials M, B, F, P, V, W the second, with or without a vowel breathing before the R. When a vowel breathing precedes the R, we may observe, that a vowel breathing may or may not exist between the R and the Labial, in order to constitute a word; but when there is no vowel breathing before the R, a vowel must exist between the R and the Labial, for the purpose of forming a word. In all cases a vowel may or may not appear after the Labial. The R may be considered, if we please, as representing the *original Elementary character*, from which the different forms are derived, by the different organical additions of c and its Cognates, as c, d, g, &c., and of the Labials M, B, &c. to the  $^A R$ , as I before observed. Thus, then,  $^A R, R^A$  would represent the *original form*, and  $^A R; R\} c, d, g, \&c. M, B, F, \&c.$  the derivative form. It would require a detail of some length and obscurity to shew, by what process of the organs these Cognate Consonants c, d, &c. are annexed to the R; and I have even purposely abstained from such discussions, as they may easily lead us astray from the true mode of considering the question, and divert our attention from those *facts*, by which alone the relation of words, belonging to these Consonants, can be established. I cannot, however, forbear to suggest to the Reader, as I have before done, the simple process, by which he may conceive the Labials to be connected with the R. We have only to suppose the Lips to be closed during the enunciation of R, and the form  $R\} M, B, \&c.$  is at once constituted. The process, by which the sounds c, d, &c. are added to the R, or connected with it, is equally simple and easy, as it relates to the operation of the organs; but it is not equally describable. We cannot advance a step in considering the form  $^A R, R^A\} c, d, \&c.$  without observing

ing the direct union of terms under the simple form of ^R, and that of ^R, R} c, d, &c., though, I think, we do not perceive such frequent and familiar instances of words under the form ^R, R, and ^R, R} m, b, &c. directly connected with each other. This direct union however frequently occurs in the most distinct and unequivocal manner; and it is curious, that to the eye or understanding of our Etymologists this union has been more visible than under the other form ^R, R} c, d, &c. We shall perceive, in the course of our discussions, that the Etymologists have frequently referred terms, under the form ^R, R} m, b, &c., to the race of words under the simple form ^R. This direct union is indeed in some instances so marked and impressive, that it is impossible not to perceive it; as in ARvum, the Ploughed Field, which every one must acknowledge to belong to ARø. The Etymologists have likewise seen, that the terms HEIR, HERes, HERed-is, belong to the same series of words, as other terms, bearing the same meaning, under the form Rb, &c., ERbe, ARBi, ARF, &c. in some of the Teutonic Dialects. We may observe however in general, as I have frequently had occasion to remark, that every form, when once existing, may be considered as a distant form, and as generating by its own powers a race of words peculiar to itself. The precise mode, by which the different forms are at once allied and distinct from each other, cannot be described, but can only be understood by a consideration of the examples themselves, as they are detailed and unfolded in these discussions.

The prevailing train of ideas, which is most apparent in the terms, belonging to the form ^R, R} m, b, f, &c. is the same, which we have seen to be annexed to the original Element ^R; namely, that of *Stirring up—about, &c.—HARRowing—Devastating—Tearing—Seizing with Violence, &c.—of Comimotion—Agitation, &c.*, such as we find expressed by EREmod, (*Eρημον*, Vasto, desertum reddo.)

reddo,). *ARPAZO*, (*Αρπαζω*,) *RATIO*, &c. I shall find here, as I have frequently experienced on other occasions, some difficulty in selecting the best mode of illustrating the facts, which this Race of words exhibits; and I must leave the Reader sometimes to adjust, according to his own conceptions, the precise relation, which the words under the formulæ *RM*, *RB*, &c. bear to each other. As I suppose, that the terms under the form *R*{*M*, *B*, &c. have originally received their force from the words under the more simple Element *^R*, which I have shewn to be indissolubly connected with operations on the *ERA*, (*Ερα*,) it is not necessary to produce at the commencement of these enquiries the names of the *Earth* or the *Ground*, under the form *R*{*M*, *B*, &c., as if these very Names or Terms were themselves particularly effective in constituting the Race of words, belonging to this form. The Reader will now fully understand, that this is not necessarily the process, by which a Race of words expressing operations on the *Ground* may be generated. Such terms, which actually express the *Ground* under a certain Elementary form, will, no doubt, be frequently effective in the *direct* generation of words, which appear under that form; yet it may still happen, that the great body of Words, relating to Operations performed on the *Ground*, has not actually arisen from those Terms. It is impossible to adjust the precise order, in which a Series of Words, related to each other, has been generated, though that relation may be unequivocally manifest. Thus, as we know, it is not necessary to suppose, that the names for the *HARROW*, under the form *^RS*, as *Herse*, *Harcke*, &c., are directly derived from a word, actually expressing the *Ground*, under the same form as *Earth*, &c. It is sufficient for us to detail the series of words, which belong to each other; as *Harrow*, *Herse*, *Harcke*, *Earth*, *ERA*, (*Ερα*,) &c.; and to shew, that they all belong to the same spot, and the operations attached to it.

I shall follow, however, a similar order to that, which I have before observed, and introduce at the beginning of my discussions on the two formulæ  $\wedge R$ ,  $R\}M$ , and  $R\}B$ , &c., those terms, which more directly express the *Ground*. I have made this division, because the variety of matter, to be produced, required, that some division should be adopted; yet we shall see, that these formulæ are perpetually passing into each other; and I shall consider them under one view, whenever the course of my Enquiries may demand it. I shall begin with the form  $\wedge R$ ,  $R\}M$ ; and I shall then proceed to the form  $R\}B$ ,  $F$ , &c.  $P$ ,  $V$ ,  $W$ ; under which latter form I have already noted the Latin *ARvum*, which every one must acknowledge to belong to *ARo*. When any of the other Labials follow the  $M$ , as  $MP$ , &c. in *RUMPO*, *RUPI*, we at once see, how the forms  $RM$ ,  $RP$  pass into each other.



## R } M.

Words applied to the *Ground*,  
&c. and to the action of Stir-  
ring up its surface, with  
terms attached to these.

ROIMH. (Gal.) Earth, Soil.  
REM. (Arab.) Earth, Breaking,  
Bruising.  
RUMB, RUMBO. (Eng. Span.)  
A Path or Course.  
RUMhram — Romharam. (Gal.)  
To Dig, Mine.  
Romhar. (Gal.) Digging.  
Romhair, (Gal.) Rowing.  
REMUS. (Lat.) An Oar.  
RUMAicham. (Gal.) To make  
Room.  
RUM. (Gal.) A Floor, Room.

ROOM. (Eng. &c. &c.)  
RAUMEN. (Germ.) To Clear out,  
make Room.  
ROMMAGE. (Eng.)  
RIMOR. Lat.)  
RUMPO, RUPI. (Lat.)  
RAMPHOS. (Gr.) The Snout of  
an animal.  
RUMPLE, RUMBLE, &c. (Eng.)  
RAM, RAMMeln, (Germ.) To  
force or drive piles into the  
Ground.  
RAM. (Eng.) The Driving Ani-  
mal.  
REMBO, ROMBEO. (Gr.) To Stir,  
Turn, Roll about, round, &c.  
REMH. (Heb.) To Cast, Throw  
up, out, &c.  
&c. &c. &c.

IN Galic, ROIMH means "Earth, Soil," as Mr. Shaw explains it; who subjoins likewise, as an additional sense, "The burning-place of any family." In Arabic too, رَمَ REM means Earth; and it signifies likewise "Breaking, Bruising," &c. In English, the term RUMBS relate to the points of the Compass; that is, to certain Directions—Courses—*Paths*, &c. on the Horizon or *Ground*. My Spanish Lexicographer explains RUMBO, in one sense, by the "*Road, Way, Course*, the point on which a ship steers;" and it means in another

another sense, "Pomp, Ostentation, Pageantry:" which belongs to the idea of something *Stirred—Raised—Swelling* up, as in *Rumor*. The sense of the *Road* or *Way* is connected with the *Stirring up* of the Ground, in order to prepare or make it a *Path* or *Road*. In Galic, likewise, *Rumhar* is "A Mine;—*Rumhram*, "To Dig, Mine;—*Rūmaicham*, To make *Room*;—*RUM*, A Floor, "a *Room*, place, or space, *Rōbm*;—*Rumpal*, A *Rump*;—*ROMhar*, "Digging;—*ROMhair*, A Rower;—*ROMharam*, To Dig;—*RUAMh*, "A *Spade*;—*RUAMhar*, *Delving*, *Digging*;—*RUAMharam*, To Dig, "Delve." These few words disclose the whole secret of the Element, which is that of *Stirring up* or *Routing up* the *Ground*. We now perceive, that our familiar term *Room* relates to a *Free Space*, or some *Free*, open *Spot*; and that it obtains this sense through the medium of *Routing up* or away the *Dirt*, so as to make a *Free Space* or *Room*. In some of the parallel terms to *Room*, in the Teutonic Dialects, as *Rum*, (Sax.) *Ge-Raum*, *Raum*, *Raumen*, (Teut.) *Ruyme*, (Belg.) &c. &c. we are brought to the same idea. The verb *RAUMEN*, in German, means "To empty, void, "evacuate a place, make it empty or void." In the Gothic combination, *RUMS Wigs*, *Via lata*, we are brought to the original *Spot*. The Etymologists remind us, under *Room*, of the Greek *RUME* and *RUMA*, (*Ρῦμη*, *Platea*, *Ρῦμα*, *Tractus*, à *Ρῦω*,) where we come in contact with the simpler form *Ruo*, (*Ρῦω*,) whether we conceive the *M* to be organical, or to be derived from the analogies of a peculiar Language.

We perceive, that *RUMP*, with its parallels, *Rumpe*, (Dan.) *Rumpff*, (Germ.) *Rumpal*, (Gal.) brings us to the same spot, whatever may be the precise idea, by which they are connected with that spot. The German term will probably be considered as best elucidating this point. Wachter explains *RUMPF* by "Truncus, et quicquid mutilo simile; Belgic *Romp*. Utrumque a *Rumpo*, "quia Truncus est pars à toto avulsa. Suecis *Rumpa* est Cauda,"

If

If *Truncus* should be the original idea, the RUMP—Stock—Stump or Root, will mean, that which is *Routed* up, just as Root belongs to the verb 'To Rout or Root up.' The Latin *Truncus* will belong to *Trench*—the Cut, *Trancher*, To Cut up, for the same reason; and we have seen, that *Runt* is attached to the idea expressed by *Runcino*, for a similar cause. The succeeding word to RUMPF is the verb, belonging to it, as "RUMPFen, "Corrugare frontem, "crispare os vel nasum;" which, we see, refers to the action of *Routing* up a surface into *Rugæ*, *Ridges*, *Wrinkles*, &c. The next words are RUMPLEN, impetum facere; RUMPLEN, Strepitare; which bring us to RUMPLE, RUMBLE, RUFFLE, as I shew on another occasion. Wachter produces, under RUMPFen, the Belgic *Rimpeln*, Anglis, To *Crumple*; *Krumpen*, Contrahere, vel contrahi; which he imagines to be best written *Hrumpfen*—*Hrympelle*, (Ang.-Sax.) "unde posteritas fecit *Schrumpel* præposito S." It is impossible not to see, how the form  $c\{RM$  appears to connect itself with RM, as in  $c$ -RUMPLE; yet I must observe, that this union, if any such should exist, cannot be well understood, till the form, in which C appears, shall be fully examined.

We shall now understand, that the Latin REMUS and the Celtic Romhair are derived from the metaphor of *Stirring up* the Ground, as I before conjectured, respecting OAR, ERESSO, ( $\epsilon\rho\sigma\tau\omega$ ,) Row, belonging to ERA, ( $\epsilon\rho\alpha$ ,) EAR, To Plow; ARO, &c. &c. Whether all these words should be considered as attached to the same series, I must leave the Reader to determine. The point, which I mean to prove is, that they all belong to operations on the Ground; and that these forms  $\begin{matrix} ^A R \\ \} \\ M \end{matrix}^S$  are oftentimes directly connected with each other. A term, under a similar form to REMUS, as RAMUS, contains the fundamental idea of *Stirring up*—*Raising* or *Rising* up, &c. RAMUS is the *Rising-up* object—the *Shoot* or *Shooting*

*Shooting* up or forth Twig, as we have seen in *Rise*, bearing a similar meaning. R. Ainsworth explains *RAMulus* by the *Shoot*; and in *RAMex*, A Pectoral vein—Bursteness, *Rupture*, &c. we see the idea of *Rising—Shooting* or *Swelling up* in the strongest manner. In the explanatory word *Rupture*, *RUPi*, *RUMPO*, we unequivocally perceive the original idea; and Wachter, as we have seen, understood, how this term is connected with the Race of words before us. It will now be acknowledged, that the genuine sense of *RUMPO* appears in such applications, as *RUMPERE Terram Aratro*. It is impossible not to perceive, that the above Celtic terms for *Digging* or *Routing* about or into the *Ground*, bring us to the Latin *RIMA*, *RIMari*, *RIMari Terram Rastris*, and the English *ROMMAGE*. I have often had occasion to observe, that the action of *Routing* into or about *Dirt* has afforded to Language some of the strongest terms for *Diligent Search* or *Enquiry* by the *Mind*. The Latin *RIMOR*—"To Examine diligently," supplies us with a striking example of this fact, as likewise do the term *Scrutor*, *Scrutiny*, quasi *Scruta*, 'Eruere.' The Etymologists cannot help seeing, that these words have some relation to terms under other forms, in which *R ^* appears. Thus they derive *Remus* from *Ῥετμος*, and *Rimor* from *Ῥηγμα*, and *Ῥηγμα*. It is marvellous to observe, how words remain attached to their original spot, though they are not applied precisely in their original sense. We all remember the combination in Shakspeare "The *ROMAGE* in the *Land*," (*Ham.*); but when we are said "To *ROMAGE* every *Hole* and corner," we perceive the primitive idea as in *RIMOR*. Skinner considers *RUMMAGE* or *RUMegoode*, in its Sea sense, "*Vox Nautica*. Significat autem bona præsertim "in *Fundo* navis Removere, à Teut. *Raumen*, *Räumen*, *Vacuare*, "evacuare, *Purgare*, *Raum*, *Spatium*." Here the word cleaves to its original idea, by signifying 'To *ROMAGE* out the *Hole* or  
" Bottom

"Bottom of a Ship, or the *Hold*," as they call it. The succeeding article, in Skinner, is *RUMNY Wine*: which he supposes to be the "Vinum Hispaniense credo, q. d. *Romanum*," &c. &c.

We have seen, that the German *RUMPLen*, Impetum facere, and *RUMPLen*, Strepitare, bring us to *RUMPLE*, *RUMBLE*, &c. Among the parallel terms for *RUMBLE*, Skinner has produced the German *RUMPELn*, To make a Rattling Noise, &c.; Das *RUMPELn* eines karn, the Rattling of a Cart; where we are brought to the original idea of Noise made by *Stirring* up or *Grating* on the *Ground*, and *RAMMELn*, which my Lexicographer explains by "To *RAM*, force, drive, thrust piles into the Ground with a *RAM-Block*;" where we are again brought to an action on the same spot. We now see, that *RAM Aries*, the Animal, is derived from *RAM*, *Fistucâ adigere*, the action on the Ground. I have shewn, that *ARIES* belongs to the form *^R*, *^RS*, from a similar idea. To the *RAM* belongs *RAMMISH*, as Skinner imagines. The French *RAMasser*, 'To Drive in a sledge,—To bang, to cuff;' and in another sense, "To gather, to collect, or get together," or, as Le Duchat explains it, "C'est proprement, rassembler avec un balay, qu'en quelques Provinces on nomme un *Ramon*;" where we see the idea of *Dragging* or *Sweeping* upon the *Ground*. The Etymologists derive it from *Rameau*, which is probable for one sense; but it does not so aptly apply to the Sledge. An adjacent word to this, in *Menage*, is *RAMAGE*, the wild *Wood*-notes of the Bird; which is acknowledged to belong to *Rameau*. Hence Chaucer adopts *Ramagious*, "*Sylvestris, indomitus*," as the Etymologists understand. The adjacent terms to *RAM*, &c., in Junius, which belong to our Element, are "*RAMBLE*, *ROMBLE*, "*RUMBLE*, *Personare, strepitum edere*; *RAME*, &c. *Vociferari*, "*clamare*; *RAME*, &c. *Manum ad aliquid capiendum exporrigere*;" which is justly referred to the Islandic *Rama*, *Hrama*, "*Arripere, Unguibus corripere, quod à Hrammur Unques leonis*, "*ursi*;"

“ursi;” where we see the original idea of *Violence*, as connected with the action of *Scratching* or *Tearing* a surface:—RAMMAKIN, Virago; RAMPING, RAMPANT, Præceps, qui violento impetu fertur; *Rampant*, (Fr.) &c. RAMPIRE, Munimentum; *Rempart*, (Fr.) &c. It is not possible to doubt, that the RAM in these various words conveys the same fundamental idea, and in all of them, except in the term RAMPART, we unequivocally see the idea of *Violence* and *Commotion*; from whence we shall conjecture, that the sense of *Strength*, annexed to this term, was originally derived from that of a *Violent action*. Under RAMBLE, JUNIUS has reminded us of the Greek REMBEIN and ROMBEIN, (Ρεμβειν, In gyrum circumago, — circumvolvo, Temere inambulo, Spatior, vagor, erro, Ρομβειν, Volvo et circumago in modum Rhombi); where we see the original idea of *Stirring* or *Turning* up—about—round, &c. While I examine these words, in my Greek Vocabulary, I cast my eyes on ROMPHAIA, (Ρομφαία, Romphæa, gladius, Framea,) which is either derived from the idea of the *Whirling-about* motion of a destroying sword, or from the violent action of *Striking*, &c. The sense annexed to REMBO, (Ρεμβω, Vagor,) RAMBLE, will remind us of ROAM, ROVE, the Greek RIMPHA, (Ριμφα, Leviter, statim, celeriter,) which brings us in contact with RIPTO, (Ριπτω, Jacio.)

In the colloquial or vulgar terms RUMPUS, RUMBUSTIOUS, &c. we see likewise the idea of *Agitation*, &c.; and we shall find words, under various forms of this sort, conveying a similar idea, which the Reader will instantly refer to this source. I cannot help producing one word of this kind, the verb of the participle, before recorded; RAMP, which not only means “To *Rove*, frisk, or jump “about,” but likewise “To *Paw* like a mad horse.” as N. Bailey explains it; where we see actually the idea of *Routing* up the Ground. In this same column of this writer I find RAMMOLADE, (in Cookery,) “Sauce, made of parsley, anchovies, capers, “chibbols, pepper, salt;” and in the preceding column in two  
separate

separate articles, *RAMEkin*, (*Ramequin*, Fr.) and *RAMEquins*, which are only different forms of each other. The first of these he explains by "Toasted bread and cheese, a Welsh Rabbet;" and the latter by "Small slices of bread covered with a farce of cheese, &c. "baked in a pie-pan." All these terms of Cookery relate to *Compositions*, in which the parts are *RAMMED*—*Beat* or *Mixed* together. In the Composition of the *RAMEkin*, much *Beating* or *Agitation* of the particles is required, in order to make a due mixture; and thus we see, how it coincides in sense with *RAMMAkin*, the Girl in a state of *Agitation*. The *Kin* in these words means "Sort, Kind." Dr. Jamieson has more properly explained *RAMMEkins* by "A Dish made of eggs, cheese, and crumbs of bread, *Mixed* in the manner of a *Pudding*;" and an adjacent term is "*RAMMEL*, *RAMBLE*, *Mixed* or blended grain;" where our author has very justly reminded us of *Rammeln*, (Teut.) "Tumultuari, q. in a confused state, as being *blended*." All the adjacent Scotch terms, under the form *Ram*, &c., convey the train of ideas, which I have unfolded,—*RAMagiechan*, "A Large raw-boned person, speaking and acting heedlessly;" which is only another form of *RAMMAkin*, *Virago*,—*Rambarre*, (*Rembarrer*,) "To stop, "to restrain; also to repulse;" where it is difficult to say, whether the *Ram* or *Rem* is significant, or whether the first part be not *Re*. The second part is *Bar*—To Stop.—*RAME*, To Shout, to cry aloud; *RAM-feezled*, Fatigued, exhausted, overspent; *RAM-forsit*, Crammed, stuffed hard; q. *RAMMED* by force;—*RAM-gunshoch*, Rugged;—*RAKmasche*, Collected; Fr. *Ramassé*, *Rammel*, Small branches, belonging, as is understood, to *Ramulus*, &c.; which I explain in a future page.—*RAMMER*, A *RAM*-rod; *RAMMIS*, To go about in a state approaching to frenzy, &c.;—*RAMP*, To be *ROMPISH*, To *Rage*; where the Italian *RAMPare*, To paw like a Lion, is produced, in which word we see the genuine idea, as in the Scotch, To *RAME*, To Trample. *RAMP*, Riotous,

“ disorderly, Vehement, Violent;—To RAMP. Milk is said to *Ramp*, “ when from some disease in the Cow, it becomes Ropy, and is “ drawn out into threads, like any glutinous substance; ” where the term relates to the *Agitation*, which takes place in the action of Curdling.—“ RAMPAGE, To Rage and Storm, to *Prance* about with “ fury;—RAMPAR Eel, A Lamprey,” which is not a corruption of *Lamprey*, as Dr. Jamieson thinks, but it means the RAMP, furious Eel, from the quality, which is recorded in a quotation produced by this writer. “ It is said, they will *attack* men, or even black “ cattle when in the water.” — RAM-Rais, &c. “ The act of “ running in a *Precipitous* manner;—RAMSH, Strong, robust;— “ RAM = *Stam*, Forward, thoughtless; — RAMUKLOCH, To *sing* “ RAMUKLOCH, To cry, to change one’s tune from mirth to sad- “ ness.” I shall not attempt to produce any more terms in Scotch, or in other Languages, under the form RM, conveying this train of ideas, as the fundamental sense is so plain and unequivocal.

The words, which we find adjacent to RUMPO, in the order of an alphabetical Vocabulary, convey the same fundamental idea. Thus RUMA, RUMEN, the Breast, Belly, &c. mean the *Raised—Swelling-up* or almost *Bursting-out* object; and they appear afterwards to relate to any of the adjacent parts used in *Eating—Swallowing*, &c. “ RUMEN est pars colli, quâ esca devoratur, unde “ RUMARE dicebatur, quod nunc RUMINARE.” (*Fest. apud Voss.*) From hence, as we know, RUMINATE is derived; where we again see, how the most ordinary action supplies Language with one of the strongest terms for mental Exertions.—RUMPUS, “ Branches, “ whereby one vine is brought to another,” is acknowledged to belong to RUMPO.—RUBUS, the Bramble, does not seem to mean simply the Shoots, but to bear the same sense as RUPES, the Rock, does, ‘id quod RUPTUM est.’ The former signifies the *Rough, Jagged Bramble*: and the other, the *Rough, Craggy, or Scraggy Rock*.

*Rock.* The term *Rough* could be equally applied to both objects; and so may the familiar epithet to *RUBUS*, the Latin *Asper*, as *Asper RUBUS*, and *Aspera RUPES*. *RUMEX*, the Herb, called Sorrel, is acknowledged to be derived from *RUMO*, *Sugo*, "quod succus ejus exsugi soleret ad levandam sitim." The terms *RUFUS*, *RAVUS*, *RAVIDUS*, *RUBEO*, *RUBER*, *RUBY*, belong to the colour of the Ground, under the form *RB*, just as *ERUTHROS*, (*Ερυθρος*), *RED*, do under their forms *RT*, *RD*. Whether all these words are to be considered, as attached to the same series, I must leave the Reader to decide. In *RUBRICA*, "*Red Earth*," we are brought to the original Spot. We know, that *RUBRIC* is applied to "Directions in the Liturgy;" and it means likewise "A special title or sentence of the civil or canon Law;" and thus we perceive, how by the most obvious process, the *Earth* or *Dirt* is applied to purposes most remote from their original materials. *RUBIGO* or *ROBIGO*, is either derived from *RUBER*, denoting *Red*, as the Lexicographers suppose, or from the more original sense of *Foul Dirt*, as in *RUST*. R. Ainsworth explains *ROBIGO* in one sense by *Foulness*; and we know, that *Mouldy* belongs to *Mould*, which affords the origin of the *Mil* in *Mildew*, one of the significations of *ROBIGO*. The *Robbin* in *ROBBIN Red-breast*, does not belong, as the Etymologists appear to imagine to the *RB* in *Rubecula*; the sense of which appears in the epithet *Red*; but to the name for a man, *Robbin*, as in other instances we find the names of men applied to birds, as *Philip* to the *Sparrow*, &c. "Gur. Good leave, "good Philip. Bast. Philip?—Sparrow," (*King John*, A. I.)

I have shewn, that *RAMUS* and *REMUS* convey the same fundamental idea of *Stirring* or *Raising* up, and that *RAMUS* means the *Rise*, as we express it, or *Shoot*; and we have seen, that *RAMEX*, 'A Pectoral vein, burstedness, *Rupture*,' and *RUMPUS*, the *Vine-branch*, belong to *RUMPO*, *RUPI*. I might take this occasion of introducing the words, relating to *Vegetable Substances*,  
under

under the form R, with the Labial sounds succeeding; though I do not attempt to adjust the precise relation, which these various terms may have to each other. The Etymologists remind us, under RAMUS, of ORAMNOS, (*Opaivos*, Frons, Ramulus,) which connects itself with ORO and ORMAO, (*Opa*, *Opaiva*, Concito,) under the same idea of the *Shoot*. In ORO-DAMNOS, (*Opaδaivos*, Surculus, Ramusculus,) we seem to have a compound of ORO, (*Opa*,) and THAMNOS, (*Θαμνος*, Dumus, Ramulus densus arbori adnatus.) Let us mark in Surculus a similar idea of the *Rise* or *Shoot*, from *Surge*. In ORMENOS, ORMENOIS, (*Opaivos*, Asparagus sylvestris, *Opaivos* pro *Opaivos*, Concitatus, *Opaivos*, Qui caulem jam emittit post florem amissum,) we unequivocally see the union of Vegetable Productions with terms of *Excitement*, as ORO, &c. (*Opa*,) and ORMAO, (*Opaiva*,) and in ORMINON, (*Opaivon*,) HORMINUM, we have probably the same idea. While I am examining these words in my Greek Vocabulary, I cast my eyes on two other Greek terms, relating to Vegetable productions, as OROBOS (*Opaβος*,) EREB-inth-os, (*Epeβoθos*, Cicer, Leguminis genus,) EAVUM, genus leguminis, and ORPEN, (*Opaiv*, Ramulus, Surculus.) We shall all acknowledge, I think, that EAVUM must belong to ARVUM, and so we should conclude, I imagine, with respect to HERBA and ARBOR, whatever may be the precise idea, by which they are connected. They might all mean, the productions of the Ground, or, as the other words, they might signify, what *Shoots* up—*Rises* or *Grows* up. If HERBA is not annexed to it in either of these senses, it must belong to it under the idea of a *Weed*, and then the original meaning will appear in the verb ex-HERBO, To Pluck up Weeds; i. e. To *Root* up. The conjecture of the Etymologists, that *Arbor* was quasi *Robur*, would of itself be sufficiently probable, if we did not see its relation to these words, and observe its connexion with ARBUSTUS, ARBUSTUM, &c., where we see the idea of *Sprigs* or *Shoots*. We must remember too, what even the ordinary Latin

Latin Vocabularies detail to us, that *Arbor* not only means a Tree, but it is likewise, as R. Ainsworth observes, "A general word, "under which Ivy, Osier, and even Reeds are comprehended," The adjacent term *Arbiter* is still connected with *Arvum* and *Arx*, in the more violent sense of the *Stirrer up*—*Raiser up* or *Router* about, as denoting the powerful Ruler. In the term *ARBITRATOR* it is taken in a gentler sense; but as denoting "A Prince, or Ruler," of a violent, turbulent kind—"Regum et "gentium *ARBITER Populus*," we see its more original meaning. But Horace, with his *curious felicity*, has decided on the primitive idea, by actually applying it to the Sway or Dominion exercised in *Routing up* a surface with the most violent action.

"Quo non *ARBITER* Hadria

"Major *Tollere seu ponere vult freta*."

The word *Orpax*, (*Ορπας*, *Ramulus*, *Surculus*, *ex radice arboris enatus*, *stolo*,) manifestly connects itself with its adjacent term *Orophe*, (*Οροφει*, *Contignatio*, *qualis est tectorum*;) the *Raised-up* part—the Top, &c.; to which we must add its parallels *Erepho*, (*Ερεφω*, *Tego*;) *Erepto*, (*Ερεπτω*, *Edo*, *Tego*;) and the English *Roof*. In the same column of my Vocabulary with this latter word, I see *Ereipo*, (*Ερειπω*, *Evert*, *disturbo*, *demolior*;) where we have the idea of *Raising* or *Routing up* with force and violence, for the purpose of destruction. I cannot leave these names for Vegetable productions without noting *Ramnus*, (*Ραμνος*, *Rhamnus Alba*, *Spinosa frutex*;) which probably means the Prickly—*Scratching* Plant, as we may conjecture from its adjacent word *Ramphos*, (*Ραμπος*, *Rostrum*;) where we unequivocally see the idea of the *Scratcher up* or *Router* of the Ground, as we have seen the same idea under the form *Rostrum*. I find next to these words in my Greek Vocabulary, *Rhamnusia*, (*Ραμνουσια*, *Rhamnusia*, *Nemesis*;) the Goddess of Vengeance; who is supposed to be so called from the Town *Rhamnus*, in which she was worshipped.

We

We might consider, whether the Town itself may not have been so called from some word belonging to the Radical RHAMN, as denoting the *Router*—the Avenger, &c.

We have seen, that in Arabic, رَمَ REM, signifies *Earth*, and that it means likewise, “Breaking, Bruising.” Among various other terms in the opening of Mr. Richardson’s Dictionary, where this word occurs, relating to the same spot, I find REMS رَمَسَ “Covering with Earth, burying, a sepulchre, a grave;” رَمَلَ REMel, Sand; رَمَحَ REMH “Throwing up the gravel with the feet;—Shining, flashing, (as Lightning);” where we see the same relation, which *Mico*, To Glitter, has to *Mica*, Broken,—Scattered or Agitated particles of *Dust*, &c. I find likewise رَمَضَ REMIZ, “Hot from the influence of the Sun, (a day, stones, Sand,) Scorched in the feet from the intense heat of the Ground;” رَمْضَةَ REMZT, Sandy, torrid (region); رَمْضًا REMZA, Sultry hot from the sun, (Ground.) Hence is derived the month RAMAZAN رَمَازَان, which implies, says Mr. Richardson, a consuming fire; whence it is by some conjectured, that this month was formerly stationary in the most sultry period of the summer, &c.; and our author explains it in one sense by “Sand Shining or Scorched by the reflexion of the Sun.” In the term WARM, and its parallels WEARMian, &c. we must consider the ^R, as denoting *Excitement*, to be the Elementary character, to which they are attached, whatever may be the precise process, by which they have been formed. Among the Arabic terms for *Warm*, produced by Mr. Richardson, we have حَارَ HAURR, HURR, خَمَرَ KUHR, and حَرَّمَ GURM, which perhaps may exhibit to us the process, by which the Radical form ^R has passed into the other forms. Mr. Richardson explains حَارَ HURR or HR, by “Heat, WARMth, Fervor, Ardor;” where the AR in *Ardor* has the same Radical meaning, as in *Uro*, &c. &c. In one sense, HURR signifies *Pure Clay*, &c., where we are brought to the spot, supposed in my hypothesis; and in the same column of Mr. Richardson’s

son's Dictionary we have HERRAS, A Farmer. Under *Warm*, the Etymologists produce the Greek *Thermos*, (Θερμός, Calidus,) and the Æolic *f-Ormos*, (Φαρμός,) where I still conceive the Element <sup>^</sup>R to have originally predominated, whatever may be the precise process, which has taken place in the generation of these words. The term *f-Ormos* will remind us of the Latin *f-ERvor*. In the same column of Skinner's Dictionary with WARM is WARP, or Mould-WARP, where we see the WARP actually applied to the *Stirring up* or *Agitation* of Dirt; from which I suppose the idea of WARM to be derived.

In the same leaf of Mr. Richardson's Dictionary, from which the above Arabic words, under the form RM, are taken, I find REMI, "Throwing from the hand, darting a javelin, shooting an arrow, hitting the mark;" and hence in the same column we have the Persian term of Consternation, REMiden, "To be afraid, terrified, seized with horror, to be disturbed, agitated," &c. &c. The Hebrew term, parallel to the Arabic, will sufficiently unfold to us the nature of these words. This term is רמ RMH, which means "To Cast, Throw, Project, &c.—To cast down, &c. &c.;" and among other things it denotes a WORM, the crawler amongst the Dirt or the animal, which *Throws* about the Dirt in crawling; where we are brought to the spot, supposed in my hypothesis. We observe, that this Hebrew term and woRM, with its parallel wyRM, (Sax.) v-ERMis, (Lat.) oRME, (Dan.) belong to each other. Hence our familiar name ORME is derived. The rational Mythologists, as they are called, have converted ORME, the Serpent, the long established Guard of Beauty, into ORME, the name of a Man. On an adventure of this sort the following remark has been made. "It happened, that the name of this discourteous officer was ORME, which in the Islandic Language signifies *Serpent*. Wherefore, the Scalds, to give the more poetical turn to the  
"adventure,

“adventure, represent the Lady as detained from her father by  
“a dreadful *Dragon*, and that Regner slew the monster to set her  
“at liberty.” (*Percy's Reliques*, vol. iii. *Dissertat.* p. 17.)

In Hebrew, *וַיֵּלֶךְ* RMS, means ‘To move, move along, move it-  
‘self—To Move in a particular manner, without rising from the  
‘Ground, to creep, crawl, to move as Reptiles on the Ground.’  
It is impossible here not to note the terms conveying the same  
idea; under the form ^RP, RP, as ERPO, (*Ερπω*,) REPO, REPTILE;  
to which belong the Latin s-ERPO, s-ERPENS, &c. &c. I am not  
here attempting to decide on the precise degree of affinity, which  
these words have to the Hebrew term; but I only mean to affirm,  
that they belong to the same Element, conveying the same funda-  
mental idea. The Greek ERPO, (*Ερπω*, Serpo,) may be compared  
with the English *wh*-ARP, in the *Mould-wh*-ARP, and perhaps  
may directly belong to it. The terms which relate to *Turning* up  
the Ground, or *Dragging*—*Drawing* upon—over, &c. &c. the  
Ground, are frequently applied to a certain *Tract* of Country—  
*Turned* or *Lying Towards* a particular quarter. I have here adopted  
two similar terms, *Tract*, derived from *Traho*, *Traxi*, *Tractum*, and  
*To-Wards*, belonging to *Versus*, *Verto*, *Vertere Terram*. Now  
ERPO, (*Ερπω*,) is used in a sense of this nature.

Ἄλλος δ' αὖ μακρὸς καὶ ἀβυσσώδης ἐς νότον ΕΠΙΕΙ.

“*Alius*,” (*Isthmus*,) “*vero longus et immensus in austrum Serpit*,”  
hoc est, *Vertitur* in austrum, or Est *Versus* austrum. Whether the  
Greek *Ofis*, (*Οφίς*, Serpens,) be quasi *ORFis*, must be considered in  
another place. The Greek ERPO, ERPETON, &c. (*Ερπω*, Serpo,  
Repo, Eo, Vado, *Ερπετον*, Reptilis, Bestia quævis,) are applied, we  
know, to every species of *Motion* performed on the Ground;—  
“*Ερπειν*, apud antiquissimos Græcos Ire significat; quæ significa-  
“tio vocis hujus remansit apud Doras,” &c. &c. (*Casaub. ad*  
*Athen.* I. c. 22.)

The

The preceding term to the Hebrew רָמַשׁ RMS, in Mr. Parkhurst's Lexicon, is רָמַשׁ RMSH, "To tread, trample, as clay, &c., which brings us to the English RAM, To RAM down *Earth, Stones*; where it is referred to its original spot. Before I quit the Hebrew רָמַח RMH, To Cast, throw, &c., I ought to remark, that it means in one sense, as a substantive, רָמֶן RMUN, "the Pomegranate-tree and fruit;" which Mr. Parkhurst thinks to have been so called from "the strong *Projection* or *reflection of light*, "either from the fruit, or from the *star-like* flower, with six leaves "or rays at the top of the fruit." We have seen, that the idea of *Brightness* or *Twinkling* has been annexed to these words from the *Mication* or *Agitation of Sand*, &c.; and hence, as a noun, this same word רָמֶן RMN, is RIMMON, the Syrian Idol, which is supposed to represent, according to Mr. Hutchinson, "the *Fixed stars* "and the *reflexion* or *streams of light from them*." It is imagined, that the "brazen *Pomegranates*, which Solomon placed in the "net-work over the crowns, which were on the top of the two "brazen pillars," were intended to represent "the *fixed Stars* "strongly reflecting light on the Earth and planets." Mr. Parkhurst likewise refers to this Hebrew word the Temple of the Canaanites, dedicated to הָרַם HRM, the Projector; that is, as he says, "the "Heavens, considered as *Projecting*, impelling and *pushing for-* "wards the planetary Orbs in their courses;" and hence he has derived the Egyptian and Grecian HERMES. Our author imagines, that the custom of *Throwing* a stone at the foot of his statue was derived from this source, and that the idea of his being the God of *Cheating* has been taken from confounding the different significations of the word; as רָמָה REMI, in one sense, means "To deceive, cheat, *Throw* or *fling*," as we express it; and he supposes, in another place, that even his property of Eloquence arose from confounding his name with a similiar sound עָרַם HRM, Subtle. By the same mode of reasoning he might have con-

tured, that his symbol of the Twined *Serpents* was derived from the sense of the WORM or *Serpent*, which he refers to another idea.

The succeeding word to רמה RMH, in Mr. Parkhurst's Lexicon, is רמח RMCh, which in Hebrew means a "*Spear, Lance, or Pike*;" i. e. what is *Thrown—Cast* or *Thrust* at a person; as *Lance*, we know, belongs to *Lancer*, "*To Dart, to Throw with violence, to fling.*" To this Hebrew term Mr. Parkhurst has referred the Latin *Rumex*; and they may directly belong to each other, yet the Latin word seems to be more immediately attached to *Rumpo*, "*To Tear the skin, to Wound,*" &c. The next Hebrew term is רמך RMK, which, in the plural, means *Mares*; and in Arabic, as Mr. Parkhurst observes, it particularly signifies "*A Brood Mare.*" Here the term means likewise '*To Throw or Cast out,*' as young; and hence we have *Throes* or *Throws*, applied to the pains of Childbirth. In German, a term belonging to this race, as *WERFEN*, "*To Throw, cast or fling a thing somewhither,*" as my author explains it, means in another sense, "*Junge WERFEN*, "*To whelp or bring forth young whelps.*" Mr. Parkhurst sees no relation between these words; and it is curious, that the Hebrew Lexicographers, who, in many respects are adventurous Etymologists in comparing their terms with words in other Languages, perceive no affinities in their own Language, when the Terms pass into the least difference of form.

The similarity of WORM and WARM will unequivocally shew us, that these words, which are both expressed in Saxon, under the same form WYRM, contain the same fundamental idea, and that the one signifies the *Stirrer up*, and the other the *Stirred up—the Excited*. The succeeding word, in Skinner, to *Worm* is "*Worm-Wood, vel Worm-Wort,*" as he says; to which the Etymologists have produced, as parallel, the Saxon *Wyrm-Wyrt*,  
*Were-Mod,*

*Were-Mod*, the German *Wermuth*, the Belgic *Worm-Moed*, the Welsh *Wermod*, &c. &c.; which some derive from its quality of driving away *Worms*, though others imagine, with whom I agree, that the *WORM*, &c. belongs to *WARM*, from its quality of *Warming* the Stomach. Yet the second part of the compound in these words does not seem to be the same. The Saxon *WYRM-Wyrt* means the *WARMING-Wort*, or Herb; but in the Saxon *Weremod*, or *Werem=Mod*, as in the German *Wermuth*, the *Mod* or *Muth* means the *Mood* or *Mind*; and the compound denotes "What 'WARMS or refreshes the Mind.' It is difficult to say, which of these the *Wood* in *Wormwood* expresses.

The adjacent term, in the Lexicon of Mr. Parkhurst, to the Hebrew words above produced, will again illustrate the force of the Element. This term is רם RM, "To be lifted up, exalted, "elevated;" and among other senses ארמון ARMun signifies, as a substantive, "A raised or lofty building, a turret or tower." Mr. Parkhurst refers to this word the English terms *Room* and *Roomy*, and the Latin *RUMA*. We have seen, that these English words directly belong to the idea of *Routing* up the Ground—à *Rumpendo*, terram. Hence, we see, *RUMA* is the *Bursting-out—Swelling-out* object, as I have before observed. The Hebrew Lexicographers will consider, whether רחם RChM, "the uterus matrix, "womb:" and hence "to be affected and yearn, as the bowels" is not quasi RHM or רחם, as in Arabic it appears under this form رحم RHM, "The womb, matrix, uterus,—Compassion," &c. In the term *RAMPart*, or *Rampire*, (Eng.) *Rempart*, (Fr.) *Riparo*, *Reparo*, (Ital. Span.) we see the genuine idea of the *Raised-up Dirt, Bank, or Mound*, which likewise appears in the Greek ΕΡΜΑ, (*Eρμα*, *Fulcrum*, *stabilimentum*. *Confidentia*, *Saburra*, *Scopulus*, *Saxum in mari*. *Inauris*, *Monile*,) as denoting the *Heap of Dirt, Sand*. Lye thinks, that *Rampire* belongs to RAM, (Isl.) *Validus*, and *Peer*. It is difficult to decide, whether the *Pare*, *Par*, or  
Part,

*Part*, &c. be significant, or whether the *Art* in *RAMP-Art* does not belong to the ^RK, ^RT in *Bul-Wark*—*Boule v-Ert*, &c.; where the *Ark*, *Ert*, mean the Raised-up *Earth*. In a few instances we shall not be able to decide, whether the sense of *Strength*, annexed to the Element RM, &c. be derived from the idea of the firm *Raised-up Mound*, or from the general and universal sense of the Element of *Strong* or *Violent Agitation*, by *Stirring* or *Routing* up a Surface. Among the words denoting the *Raised-up Mound*, we must class the RAM in *piRAMid*, (*Πυραμῖς*, *Pyramis*, *figura in conum, velut flamma ignis, attenuata.*) It should seem, as if the Greeks in giving to a part of this word the form of *Πυρ* had claimed it for their own, under the idea, which their interpreters have done. The *pi* is the Ægyptian Article, and the *RM* is the Radical. In the Greek *ERUMnos*, *ERUMA*, *RUMA*, *ROME*, (*Ἐρμῆνος*, *Munitus*, *Ἐρμα*, *Tutamen*, ab *Ἐρως*, *Traho*, *Ρυμα*, *Fluentum*, *Tutamen*, *munimentum*, à *Ρωω*, *Fluo*, *Ρωμα*, *Robur*, *vis*, à *Ρωω*, *Roboro*, sed pro eo usurpatur *Ρωρῆμι*, vel *Ρωρῆμι*, *Ρωρῆμι*, *Agitor*, in med *Ruo*.) we may perceive a set of words, denoting what is *Strong*; which are allowed to belong to the simple form ^R, whether by the analogy of the Language, or any other process it is not necessary to decide, and to be annexed to the idea of *Commotion—Agitation*, as *To Draw out*, *To be Agitated*, &c. &c.

In *Ronnuo*, (*Ρωνῆμι*) we see the *n* annexed to the simple form R ^, without any idea of its being an addition from the analogy of the Language. In examining these words, in my Greek Vocabulary, I cast my eyes on *RUME*, (*Ρυμη*, *Impetus*, *Vicus*, *platea*, à *Ρωω*.) where we have at once the term of *Agitation* and a *Path*, or the *Ground*, that is, the Spot *Stirred up* by the Feet, or the Spot, with the Dirt *Stirred up—off, away*, &c., for the convenience of walking. I find likewise in the same opening *RUMBOS*, (*Ρυμβος*, *Rotula*, *Turbo*, *Impetus*.) which, in one sense, has precisely the same

same idea as *Rume*, (*Ρυμη*, *Impetus*); and yet the former word is referred to *REMBOS*, (*Ρεμβω*, *In Gyrum circumago*,) where it is not even conceived, that this is derived from the analogy of the Language. I find likewise in the same opening of my Vocabulary *Rumma*, (*Ρυμμα*, *Purgamentum, sordes, et id, quo sordes purgantur*,) which is derived from *Rupto*, (*Ρυπτω*, *Sordes eluo, purgo, abstergo*,) where we not only see the idea of *Stirring up—off*, but, moreover, *Stirring up or off the Dirt of the Ground*, as my hypothesis supposes. In this opening of my Vocabulary we see the simple form *R*, with its various adjuncts *R*'s, &c. *N*, *M*, *P*, &c., all containing the same fundamental idea of *Agitation or Stirring up—about—off—away*, &c., annexed to *^R*, *R^*, as *Ruo*, *Ruomai*, *Roomai*, (*Ρωω*, *Fluo*, *Ρωομαι*, *Eripio*, *Ρωομαι*, *Agitor*,) *Rustraxo*, (*Ρυσταζω*, *Trahendo*;) *Rapio*; *Ronnuo*, (*Ρωννω*,) *Rume*, (*Ρυμη*, *Impetus*,) *REMBOS*, (*Ρεμβος*, *Impetus*,) *Rupto*, (*Ρυπτω*, *Sordes, eluo*,) &c. &c.; and let us again note the explanatory term *Rapio*, bearing the same idea.

We see, that *ERMA*, (*Ερμα*, *Saxum in mari.—Inauris, Monile*,) signifies a Projecting Rock—the strong Barrier or Mound, against the beating Waves, and a Ear-ring or Necklace, what *Incloses—Infolds*, as Barriers or Mounds do. This brings us to *ORMOS*, (*Ορμος*, *Monile, colli ornamentum, Statio navalis*,) If *ORMOS*, (*Ορμος*,) is not formed after this process, we must conceive the original idea to exist in *ORMEO*, (*Ορμωω*, *Stationem habeo. Appello, sc. navem in Portum*,) in its sense of *Appello*, *To Drive to Land*; and thus *ORMEO*, (*Ορμωω*,) would be attached to *ORMAO*, *ORME*, (*Ορμαιω*, *Incito, Concito, Impello*, *Ορμη*, *Impetus*,) where we see the original idea. Under this process the sense of the Necklace would be derived from the *Enclosure* of the Port, which, in its original idea, meant the place, into which Ships are *Driven*. It is impossible not to see, how *ORMAO*, (*Ορμαιω*,) connects itself with the

words

with the words of *Commotion*, under the form RM, already produced; and it is equally impossible not to see, how the OR in this word, as in *ORnumi*, (*Ορνυμι*,) is attached to *ORO*, (*Ορω*, *Concito*,) where we have the simpler form. Here too we see, how the forms  $OR \begin{Bmatrix} M \\ N \end{Bmatrix}$  are related to each other. While I am examining the term *ORME*, (*Ορμη*,) in my Greek Vocabulary, I cast my eyes on *ORMeia*, (*Ορμεια*, *Tenuis funiculus cum virga, quo piscatores e setâ equinâ contexto pisces venantur*,) which probably refers to the *Excited—Catching-up* motion, if I may so say, by which Fish are caught by the *Hook—ORminon*, (*Ορμινον*, *Horminum*,) before produced, which is supposed to belong to *Ormao*, (*Ορμαιω*, *Concito*,) ‘quod *Concitet* ad *Venerem* ;’ or it may belong to it under the idea of *Shooting* up or forth, as in *ORMenos*, (*Ορμενος*, *Asparagus sylvestris*, *Ορμενος*, *Excitatus*,) — *ORMathos*, (*Ορμαθος*, *Ordo*, *Series*, *catena*, *series catenata*, *Latibulum*, *lustrum*,) I suppose, that the original idea of this race of words relates to the operation of *Routing up—Holes—Hollows* or *Furrows* on the Ground. In the sense of *Ordo*, *Series*, annexed to *ORMathos*, (*Ορμαθος*,) we have perhaps the notion of the *Furrow*; and in that of *Latibulum*, *lustrum*, we have the *Hole* or *Hollow*, in general, as in *RIMA*, (Lat.) &c. &c.



<sup>^</sup>R } M, B, &c.

Terms signifying 'To Lay waste  
—Desolate,' &c. Hence, What  
is in a *Desolated* or *Destitute*  
condition.—What is *Desolat-*  
*ed*, so as to be *Solitary*; as  
*Night* and *Darkness*.—What  
is *Solitary* or *Quiet*—*Undis-*  
*turbed*—*at Rest*.

EREEMOO, EREEMOS, HERMIT,  
EREMITE. (Gr. Eng.) Vasto,  
Desertum reddo, &c. Deser-  
tus, solus.  
EEREMOS. (Gr.) Quietus.

EREMNOS, EREBENNOS, &c. &c.  
(Gr.) Tenebricosus.

ORBUS, ORPHANOS, ORPHAN, &c.  
(Lat. Gr. Eng.)

HARM, &c. (Eng.)

ÆRUMNA. (Lat.)

Names of Man, the *Router*—  
*Harrower*, &c., the *Powerful*  
Being, &c.

pi-Romis—ROME. (Ægyp. Cóp.  
Gyp.)

RUM. (Eng. Cant.)

ERMES. (Gr.) Mercury.

&c. &c.

UNDER the form <sup>^</sup>RM, <sup>^</sup>RP, &c., with the breathing before the  
<sup>^</sup>R, we have a race of words, signifying To HARRie, *Lay waste*,  
*Spoil*, *Desolate*, *Destroy*, *Injure*, &c.; and hence what is in a  
*Desolate* or *Destitute* condition—What is *Desolate*—*Solitary*, as in  
a state of *Night* or *Darkness*; and hence what is *Dark*—the *Night*,  
&c., what is *Desolated*, so as to be *Solitary*, *Quiet*, *at Rest*, &c. &c.  
Among these terms we may class the following; EREEMOO, (Ερημω, *Vasto*,  
*Desertum reddo*, *derelinquo*,) EREEMOS, (Ερημος, *Desertus*,  
*solus*, *solitarius*, *inhabitatus*, *incultus*, *præsidio destitutus*,—om-  
ninoque *carens aliquâ re utili*, *necessariâ*,) to which, we know,  
belong EREMIT, HERMIT, &c. &c. EEREMOS, (Ηρεμος, *Quietus*,)  
EREMNOS

EREMNOS, EREBENNOS, EREBOS, ORPHNE, (Ερεμνος, Tenebricosus, Ερε-  
 Γενος, FURVUS, obscurus, Ερεβος, Erebus, Orci tenebræ et caligo, Ορφνη,  
 Tenebræ, obscuritas, NOX,) ORPHANOS, (Ορφανος, Orbus parente vel  
 parentibus, pupillus Orphanus; Orbus quavis re, viduus, carens,)  
 the ORPHAN, the person in a *Desolated* state; ORBO, ORBUS, (Lat.)  
 EREMBOI, (Ερεμβους, Τους, Τρωγλοδυτας,) the Troglodytes, living in  
*Dark Holes* or *Caverns*: where we scarcely know, whether the  
 idea of *Darkness* prevails, or that annexed to the primitive sense,  
 the *Terra EREME*, EREMNE, (Ερημη, Ερεμνη,) the ‘*Terra Rimata*,’  
 the *Rommaged-out Ground* or *Hole*; ערב HRB, “The Evening—  
 “A wilderness, a desert, uncultivated country,” according to  
 Mr. Parkhurst. The original sense of this Hebrew term, “To  
 “mix, mingle. As a N. ‘A mixture, mixed multitude, *Rabble*,’ (which  
 “English word may, by the way, be derived from Heb. רב RB,  
 “Great, and בל BL, “Mixture) of men,” as Mr. P. observes.  
 In the sense of “To *Mix, Mingle*,” we see the original idea of  
*Stirring up* or *together*, as *Dirt*, &c., according to my hypothesis.  
 In *RABBLE*, where the *l* is an organical addition to the *B*, we see  
 the true idea; as in *RUBBISH*, *RIFF-RAFF*, &c. I shall shew, that  
*Turbo*, To *Disturb*, confuse, mix; *Turbidus*, Muddy, and *Turba*,  
 the Crowd, belong to the *Turf*.—ARM, (Germ.) Pauper; ARMEN,  
 Misereri, “at Latinis *Misereri*, à *Miser*,”—ARBEIT, (Ger.) “Labor,  
 “Ærumna, labor ex afflictione,” which is nothing but the ORBIT,  
 in the Latin ORBITAS; and hence, in German, we have the com-  
 pound ERB-ARMEN, IRP-ARMEN, which means To pity, ARMEN,  
 the ERB, ORBI, the Afflicted, Destitute, &c.; though Wachter  
 derives it from *Er-Be-Armen*, which is not improbable.—HARM,  
 (Eng.) with its parallels HEARMAN, HARMEN, (Sax. Germ.) &c.  
 HARMi=Scara, (Wachter,) “Poena arbitraria,” &c., the second part  
 of which belongs to *Scar*, *Score*, &c. &c.—ÆRUMNA, (Lat.) of which  
 the original sense appears in ÆRUMNULA, Furcilla, the Fork, the  
*Stirrer up* of the Ground, though afterwards applied to other  
 purposes,

purposes, as to carry burdens. The Etymologists have referred it to the more simple form, when they derive it from AIRO, (*Aipo*), and "ERuo, quod mentem ERuat;" where we have the true metaphor.—EARM, (old Eng.) Poverty; YRMth, (Sax.) "Miseria, *Ærumna*, &c. "YRMian, (Sax.) Miserum facere. Vexare, affligere, *Desolare*," as Lye explains them; who has likewise produced a phrase under the latter word, where we are brought to the *Spot* and the very idea supposed in my hypothesis, "Lytesna ofer ealne YRMenne "Grund. Propemodum per totam *Desolatam Terram*;" where the force of the YR in YRMian still remains as it does in the terms, which I see in the opening, now before me, of Lye's Dictionary, YRRe, *Ire*, *Ira*, YRth, EARTH, "Fundus arabilis, ager novalis," all belonging ultimately, as I conceive, to the EAR'd, ARata, ERa, (*Epa*), or EARTH, if I may so say.—עָרַם ARM, To be naked.—Naked, Uncovered, Stripped, &c., to which Mr. Parkhurst has justly referred עֲרֵמוֹס, *Eremite*, *Hermit*, *Earm*, (old Eng.) This Hebrew word is brought to its original spot and true sense, when it signifies in Nehemiah iii. 34. "Dust and *Rubbish*," whether the speaker uses a Dialectic sense or not. From the Heap of *Dirt* is taken the Hebrew sense of a Heap of any thing, Corn, &c.

The consideration of the Teutonic ARME will enable us to understand a Scythian term, recorded by Herodotus, which is entirely a Teutonic composition. Herodotus tells us, that *Arimaspu* means *One-eyed*; and he derives it from ARIMA, which, as he says, is a Scythian term for *One*, and *Spu* another Scythian term for *Oculus*. Wachter derives this imaginary term for *One* from the negative *a* and *Rim*, numerus; and the part *Spu* he justly refers to the German *Spähen*, which corresponds with our word *Spy*. ARIMA SPU means ARME, *Destitute* or *Deficient*, in SPY or *Sight*, that is, 'Having some *Deficiency* in *Seeing*.' The term SPY pervades a great variety of Languages, as the Etymologists understand. Hence *Spae*, (Scotch, &c.) means 'To *Foretel*,' and *Spay-Man*

means "A Prophet," &c. Some have understood, that the *Spa* in *Volu=SPA*, the name of the Book, containing the Scandinavian Mythology, belongs to this idea; but they have not seen, that *Sibylla* is quasi *Sby-Bylla*, or *Spa-Bylla*, the *SPA-Volu* in *Volu-Spa*. In the celebrated Fragment, from which Gray has taken his *Fatal Sisters*, one of the Prophetesses is called *Svipula*, which I conceive to be quasi *SPA-PULA*, or *SPA-VOLU*; and from this form we directly get the *SIBYLLA*.

This Hebrew word עֵרֶם *ARM*, is only another form of עֵרֶב *ARB*, 'A Wilderness, Desert,' &c. Under the simpler form ^R, in Hebrew, we have a similar meaning of *Stripping*, &c., as אֵרֶב *ARH*, "To Pluck off, or Crop, as from a tree," &c.; which I have before produced. In Hebrew too, חֵרֶב *HRB*, means "To be or lie waste or Desolate," which belongs to עֵרֶב *ARB*. The term comes to its original sense of *Stirring up* or *Cutting up* a surface, when it signifies, as a substantive, "A Knife—a Tool to cut stones with, a Chisel—and an Ax, or Pick-Ax;" where we are brought to the very Spot. In Arabic these Hebrew words עֵרֶם *HRM*, and עֵרֶב *HRB*, have a variety of parallel terms, some of which Castell has collected. The term اِرم *ERMA*, means "Desert, Desolate, barren, empty, vacant; *URMA*, Any, any one;" that is, a person standing *Desolate* or *Alone*; and among the various senses of اِرب *ERB*, we have "Desert, Desolate, laid waste," which is the original idea. The Arabic Scholars must seek from hence the various senses belonging to this word and other similar terms. In the same opening of Mr. Richardson's Dictionary I find the Persian ارام *ARAM*, "Rest, tranquillity, peace, quiet, repose, cessation, inaction." Hence is derived the familiar Eastern term *HARAM*, the apartment for Women, the place of Solitude, Separation, and Quiet. The preceding term to the Arabic *ERMA*, Desert, &c., just produced, is اِرم *ARM*, &c., which among other senses means "Prisons, chambers, closets, women's apartments," as likewise "Consuming,

"Consuming, ruining, destroying;" where we have the original idea. In the next column of Mr. Richardson's Dictionary I find ارميان ERMAN, (Pers.) which means in some of its senses, "Labour, exercise, grief, anxiety, trouble," where we have the precise idea of the Latin *Ærumna*; which, says R. Ainsworth, "is used for *Toil*, "*Hard labour*, and by consequence *Affliction*, *wretchedness*, *anguish*, any thing that is *Grievous*." Cicero defines it "*Ægritudo*, "*laboriosa*." In the same column I see ارمينية ARMINIAN, *Armenia*; and I must here observe, that the Etymologist in considering the names of Places, under the form <sup>A</sup>R}M, B, &c., should first enquire, whether such names may not be derived from the idea of the *Desert*, as alluding to certain parts of the Land. Thus, I imagine, *ARABIA* means the *Desert* Country, though some spots included under that name are highly fertile. Thus the term *ARAM*, in Scripture, is applied to Mesopotamia, because a part of it is *Desert*; and *Padan* is added, in order to express the *Cultivated* part of it; so that *Padan-ARAM* means, as Bochart justly observes, "*Mesopotamiæ culta pars; quæ Desertæ opponitur*." Hence the *Syrians* are called *ARIMI*, *ARAMÆI*, &c. (*Bochart. Geograph. p. 75. &c.*)

The form <sup>A</sup>RM, RM, supplies the name for *Man*. Thus *ARAM* is the name of the son of *Shem*, and the grandson of *Nahor*; from which latter word some have derived the name of the Country.—The names for *Man*, under this Element, have been derived, as I imagine, from the same train of ideas as the words denoting Land, though they are applied to persons in an active sense, under the notion of the *Harrower*—the *Router*—the *Powerful*—*Strong* Being; and hence the *Being* in general—*Man*, &c. To these names for *Man* we must refer the Egyptian term for a *King*—*Prince*—A Great *Man*, recorded by Herodotus, *Pi Romis*, (Πρωμης,) where the *Pi* is the Egyptian article, and not a part of the word; as Herodotus supposes,—the Coptic and the Gypsey *ROME*—the  
English

English cant term. RUM—the Eastern Conqueror RAM;—such terms as RAMAS, RAMES, &c.; which, as Mr. Bryant has seen, signify something *High* and *Great*, though we must observe, that some words, denoting *High*, may be directly connected with the *High-Raised* Rampart;—the Egyptian term HERMES, ERMES, (Ερμης,) j-EREMIAH, &c. The English cant term RUM was originally derived from the Gypsies. RUM is interpreted by Mr. Grose “Fine, “good, valuable,” who has collected fifty-two examples of its application. To this term belong the names for the Liquors called RUM and RUMBO, which will be manifest by observing, among the examples, quoted by Mr. Grose, the adjective RUM as applied to Liquors, as “RUM, Booze, Wine, or any good Liquor—RUM Guttlers, Canary Wine.—RUM Nantz, Good French Brandy.—“RUM Squeeze, Much Wine, or good liquor, given among Fiddlers.—RUM Hoppers, A Drawer at a Tavern.” Castell, under HRM, the Chaldee word, has produced HORMIS, as the name of a Demon—the country ARMENIA, and the sense of Deus—Dominus; and among the parallel terms we have a Syriac word denoting Ερμης, Mercurius—Fortis, potens, validus, &c. &c. with various other terms, which will be found, when examined, to come within the sphere of my explanation.

This name of a Demon will remind us of the Persian AHERMAN اهرمن “A Demon, spirit, giant, satyr. The principle of Evil, “in opposition to Ormuzd, the principle of Good,” Here, however some difficulty presents itself; not indeed, as to the original idea or the ultimate Radical, but as to the mode of conceiving the precise nature of the composition. The first point to decide is, whether the former part of the word is *Aher* or AHERM; that is, whether it belongs to the simple form ^R, or to RM; and the second point is, whether the *n* be an organical addition to the *m*, or whether the MN be not significant, under the idea of the MAN; as we must ever bear in mind, that the Persian is a Teutonic Dialect.

Dialect. The OR or ORM in *Ormuzd* has surely the same meaning of the *Potent Being*, applied in its good sense. I must first observe, with respect to *Ormuzd*, اورمزد that the word preceding it, in Mr. Richardson's Dictionary, is *Uhamn*, Difficulty, Trouble, and likewise "A forest, wood, retreat, or haunt of wild beasts;" in which latter sense we unequivocally see the original idea of the *Wild—Desolate—Desert Spot*; and in the former sense it agrees with the Persian term, before produced, *Eaman*, Trouble. Here we have the form ^RM. The same idea however appears under the form اور AUR, the first letters of the Persian *ORMuzd* or *AURmuzd* in the familiar verb آوردن AURden, To Bring, &c.—Move, &c.—Throw, &c., which I have shewn to relate to an action of Force and Violence. The second part *Muzd* of *Ormuzd* seems to belong to مرد MRD, (Pers.) "A Man, a hero." The term *Murd*, which is nothing but the *Mort* in *Mortalis*, is known to exist in another word for a Demon, as دیو مرد Div-Murd, "A wild man, a monster, a satyr."—With respect to *Aherman*, I must observe, that the *Man* seems to be significant, and to mean *Man*, the Being, whether the former part be *Aher* or *Aherm*. In the Persian terms for a *Hero*, کاهرمان *Kaherman*, a celebrated fabulous Hero of Persia, and بهمن *Behman*, a King, Monarch, &c.—Name of a Demon or Genius, &c. I think we unequivocally see the MAN, the Personage; the *Beh* is the B^, or BR, denoting Great, in a variety of Languages, بار *Bar*, (Pers.) &c.; and the *Kaher* belongs to an Arabic word, adopted by the Persians, in the same column of Mr. Richardson's Dictionary, *Kehr*, Force, Violence—KEHR kirdn, (Pers.) To conquer, &c. Under *Caherman* is a Persian quotation, which Mr. Richardson translates by "The *Caherman* of his times, and the *Neriman* of his age," (used comparatively as "we do Alexander, Caesar, &c.;") where let us note in *Neriman*, that the *Man* again appears. The *Neri* in *Neriman* نریمان belongs to a term in the same column of Mr. Richardson's Dictionary

*Nerh*

*Nerh* ٥, j. "Membrum virile cujusvis animantis," or to its parallel term in the preceding column j, *NER*, "Male, masculine—Membrum virile." To this belongs the German *Narr*, *Stultus*; to which Wachter can find no parallel in the Gothic and Saxon Dialects. The *Nar*, the Male and the Fool, means the *gNar*, the Hard substance, as the "*gNarled* Oak," &c. *kNorre*, (Germ.) "A *kNur*, *kNurl*, *gNar*," &c. &c. Whatever may be the origin of the Persian *Aherman*, such I imagine to be that of the German *HERMAN*, *ARMINIUS*, &c. &c. In German, as Wachter observes, *HERMAN* signifies "Aries, vir gregis," which he very naturally derives from *Her*, *Grex*, and *Man*, *Mas*, quasi *Vir gregis*. Nothing can be more probable; and yet the preceding word in Wachter's Glossary, is *HERM*, *HARM*, *Aries*; where we have the form ^RM, as in *HARM*, under the idea of the *HARmer*, the *Router*, *Butter*. Yet in the same column we have *HERMAN*, *Miles*, *Vir exercitus*, which he still very properly, as it seems, refers to *HER* quatenus *Exercitum* notat. He seems to doubt, whether *ARMINIUS* belongs to *Herman*, or to the Celtic *Aer*, *Prælium*, and *Man*. The Celtic *Aer* and the German *HER*, belong, as we have seen, to each other, under the idea of *HARROWING*, *HARRYING*. Such are all the facts, belonging to the formation of these words *HERMAN*, &c., and the Reader must form his own opinion. The *g-ERMANI* mean the *ARMINII*, &c. &c. If we suppose, that the *Ger* belongs to *Ger* or *Wer*, bellum, and *Man*, we come to the same thing, as we see in *w-ER*, how we are brought to the form ^R. In the same column of Wachter we have *HERMEN*, "*Sich Hermen*, *Contristari*;" which he justly refers to *HARM*, *Luctus*; and here the addition of the *N* arises from the Infinitive termination. We have likewise "*Ermelin*, *Harmlein*, *Mus Ponticus*. Gallis *Ermine* ab *Armenia* "dictus, quod inde ejusmodi murium pelles in Europam adveherentur." This Etymological conjecture depends on an Historical fact, which should be well examined. I am disposed to think, that

that **ERMINE**, (Fr.) &c. means the Mouse, as denoting the *Scratcher*, &c.; and the French Etymologists will see, that with this idea it agrees with a word in their Language, under the same form, **ERMINE**, "Instrument de menuisier pour degrosser le bois;" where the term actually signifies the *Scraper*. But what is curious, these terms are directly brought in French to the idea of the *Desolated Ground*, as **ERMES** denotes "Terres en friches;" which *Menage* derives from **EREEMA**, (De *τε Ερμα.*) The **ERMINE**, the *Fur*, is supposed to be derived from the Mouse, which is probable; yet this depends on Historical evidence. I shall shew, that in general the sense of the *Furry* substance is derived from the idea of what is *Rough*, and that this is connected with the *Ground* in a *Rough* state. This is the origin of *Fur*, which, we know, is at once applied to the *Stuff*, and the *Dirt* concretion, as the *Furred* tea-kettle. I shall shew too, that *Sable*, black, and *Sable*, the *Stuff*, belong to *Sabulum*, for the same reason. Bochart has referred the French word **ERMINE**, the Instrument, to an Arabic term of a similar meaning; and we shall understand, after the above observations on Eastern terms, how this relation takes place. We cannot but observe, that the name of the Great nation, the *Romans*,—**ROMANI**, belongs to our Element **RM**; and **ROMANI** is the name, by which the Gipseys distinguish their own Tribe. This is certainly a very curious coincidence; and I must leave the Reader to his own reflexions respecting the cause of its existence, on which I have ventured to offer a suggestion on a former occasion, (p. 370.) We shall find, as we proceed forward in our Researches, that the secret History of mankind is deposited in the Elements of Language.

^R} v, f, &amp;c.

Words relating to the *Ground*,  
and to the action of *Stirring*  
*it up*, as by the Instruments  
of Husbandry—the *HARROW*,  
&c. &c. Terms, which are  
connected with these words,  
and which express actions of  
*Violence*—*Commotion*—*Agitation*,  
as signifying *To Pluck*  
—*Tear*—*Sweep up*—off, away,  
&c. &c.

ARv-um. (Lat.) The  
*Ager* AR-atus, or  
EAR'd Land.

ORva, URva. (Teut.) Glebas  
vomere *Aratri* prœscindere,  
dentatis *Rastris* vertere et  
minuere.

IRP-ex, URP-ex, &c. (Lat.)  
A *Rake*, or *Harrow*.

ARf, URf, &c. (Teut.) Any  
Rustic Instrument or appara-  
tus.

ARma. (Lat.) Any Tool, In-  
strument.

w-ARf, &c. (Eng.) To Throw,  
cast up, as the Ground, in  
*Mould*=w-ARf.

wh-ARf &c. (Eng. &c.) The  
Thrown up Ground.

wRAP, &c. (Eng.) To Throw,  
Cast over, or about.

HARVEST, REAP, &c. (Eng. &c.)  
ARPE—ARPage. (Gr.) A Reap-  
ing-Hook, and an Instrument  
for Raking the Ground.

ARPazo,

RAPio. (Gr. Lat.) To Sweep off,  
away.

ROB, RAPine, RAVish,

RAVage,

RAVENous,

RAVE, RIP,

RIVE, &c. &c. (Eng. &c. &c.)

RIFF=RAFF,

RUBBish, &c.

RBL.

RABBLE, RAFFLE, RUFFLE, RUM-  
PLE, RIFFLE.

&c. &c. &c.

It is impossible, I think, not to grant, with the Lexicographers and Etymologists, that ARvum, "Properly Land *Ploughed*, but "unsown, but in general any Field, Ground or Land," belongs to ARo. Here we at once see, how the form ^Rb, Rv, &c. is connected with the simple form ^R. Vossius likewise reminds us of the Greek AROS, (Αρος,) for which the Æolians said ARbos, (Αρβος.) An adjacent word to this in our Latin Vocabularies, is ARvi=pendium—ARbi=pendium, or ARa=pennis, A Measure of Land; to which have been justly referred the terms in modern Languages, as AR=pent, (Fr.) AER=pant, (Belg.) &c. The former part of these words belongs to ERa, (Ερα,) ARvum, EARth, &c.; and the Pant, Pen, signifies, as the Etymologists say, 'Ambitum,' where it agrees with various names, denoting an *Enclosure*, *Boundary*, &c., as Pen, (Eng.) Penes, Penus, (Lat.) the Store-House; Finis, (Lat.) &c. Another adjacent word to ARvum is ARvina, or ARbina, which means "Pingue durum quod est inter cutem et viscus;" and here the Etymologists inform us, that ARbina is a Sicilian word for the Flesh, (Αρβινα, κρεας, Σιμελος,) though some propose a different idea. These terms seem to mean only the *Rising-up*, *Swelling-out* Extremity, like the ARvum—the *Ridges* of a Ploughed Field. We have seen, that Ruck, the back, means the *Ridge*. We have seen likewise, that in Armoric ERo, ERvv, ERven, means "A Ridge, or (high) Furrow;" where we again perceive, how the forms ^R, Rv, pass into each other. Wachter, under ERbe, placed in different articles, signifying *Hæres*, *Hæreditas*, "Possessio viventis, mobilis et immobilis," has produced various terms, as ORfe, Pecus, Pecunja; YRf, YRfe, "Pecus, bona, res, universa suppellex rustica, et prædiorum dos;" ERve, Hæreditas; and ORva, or URva, "Glebas vomere aratri "proscindere, dentatis Rastris vertere, et minuere;" where we see the original idea. It should seem, as if these words, denoting

the HEIR, *Property*, the Instruments of Husbandry, belonged directly to the idea of the *Field* or ARVUM; and thus perhaps we should imagine, that HEIR, HÆRES, &c. did not belong immediately to the same series of terms, as ERBE. Yet this distinction is minute, as we have seen, that HÆRES itself is derived from the action of *Stirring up the Ground*, whatever may be the precise idea by which it is connected with that action. When the writer has performed his duty by producing all the facts, relating to the matter; the Reader must be contented to take his share in deciding on the question. In the German term ARBEIT, Labor, and its parallels ERFIDE, &c., we are again brought to the Ground; and Wachter has justly reminded us, under this word, of the various forms AR, Terra; ERW, (Celt.) Jugerum; ERWEN, Terram vertere; URFA, ORVA, &c. &c.

While I am examining these words, in Wachter, I cast my eyes on ARF, "Telum missile," &c., which he has justly compared with the Celtic *Arf*, the Saxon *Arwe*, *Ærwe*, *Sagitta*; the English ARROW, &c.; which, as he says, some derive from *Werfen*, *Jaculari*, and others from YRA, *Vibrare*, and which has found its way into proper names; as ARBogastes, *teli potens*, &c., and ARABO, "fluvius, in Danubium sese effundens, nunc RABE," &c. He does not appear to understand, that ARF, in this sense, belongs to the succeeding word ARF, "Instrumentum Rusticum," which he has properly referred to URV, *Universa supellex rustica*; ORVA, *Arare*. The original idea, we see, is that of a Rustic Instrument for *Ploughing the Ground*; and hence any weapon in general. In the Latin IRP-ex, URP-ex, HURP-ex, "A Rake with Iron teeth to pull up Herbs by the Roots, a HARRow," as R. Ainsworth explains it, we are brought to the very spot, supposed in my hypothesis. We now perceive, if ARROW be directly connected with these words, and is, quasi ARROV, or ARROF, that it is ultimately attached

tached to the *ARvum*, remote as it may seem from this idea. It is impossible now not to see, that *ARMA*, *ARMS*, &c., are only different forms of *ARF*, *URF*, and that they are attached to *ARmentum*, Cattle, which the Etymologists understand to belong to *ARO*. R. Ainsworth explains *ARMA*, in one sense, by "All manner of Tools for all arts, mysteries, occupations, and diversions;" and he produces two familiar passages, where we are brought to the genuine idea of *Rustic Instruments*, "Dicendum et quæ sint duris *Agrestibus ARMA*.—*Cerealia ARMA*." It is not necessary to multiply quotations on so familiar an application of the term. The *ARMUS*, the *ARM* of a Man, is the effective *Instrument*, with which he performs actions. I shall shew, that *Tool*, *Telum*, belong to *Till*, and *oPLon*, (*Οπλον*), *To Poleo*, (*Πολω*, *Aro*), *To Plough*, for the same reason.

In the Dialects of the Celtic I find for *ARMA*, in Lhuyd, the Welsh *ARvæ*, the Irish *ARM*, and the Armoric *ARMel*. The forms, under which the term *ARvæ* appears in the Welsh Dictionaries, are *ARF*, "A Weapon, Tool;" *EIRF*, *YRF*; and we find likewise *ARMeth*, A Preparing, preparation, provision; and *AMmerth*, To Knead dough, &c.; where we come to the more original idea of *Preparing* plastic materials, as in the Cultivation of Land. In Armoric, the term *ARMORiou*, means *Arms*; and *ARMEL*, An *Ambry*, cup-board; where let us note the term *AMBRY* or *AMBER*, &c., which the Etymologists have justly referred to *Armarium*; (Lat.) *Aumoire*, *Armoire*, (Fr.) &c. the Repository for *ARMS* of every sort, Instruments, Vessels, &c. In the Greek *ARMA*, (*Αρμα*, *Currus Vehiculum*, et *Αρμα*, *Onus*, τα *αρματα*, *Arma*), we have the *Rustic Instrument* of the *Cart*, &c.; and in *ARMALia*, (*Αρμαλια*, *Cibus*, *Alimentum demensum*), we have the *Prepared Provision*, as contained in the Repository of the *ARMEL*. Thus we see, what we should naturally expect, à priori, to find, that the terms for *Instruments*—*Tools*, &c., by which things are effected,

Made

*Made—Prepared*, belong to that important action of *Cultivating* or *Preparing* the Land, to which they were originally more particularly applied.

The term *w-ARP* must be referred to the Element ^RP, and its true idea is that of *Stirring—Throwing—Turning* or *Casting up—about*, &c. It was originally applied, as I imagine, to the action of *Throwing up* the Ground, *ARVUM*, &c., as in *ORVA*, *URVA*, *Vertere Terram*. Its genuine sense appears in the term *WARP*, as applied to the Mole, or the *Mould=WARP*. The word *Mole* belongs to *Mould*, for a similar reason. Junius, and his Commentator, Lye, have placed *WARP* in five different articles, under the senses of “*Conjicere*”—“*Ovum parere, excludere*”—for “*WRAP*”—“*Incurvescere*”—“*WARP* in cloth, Stamen;” which latter word Junius has justly referred to the parallel terms, signifying “*To Throw*,” in various Languages, as *Weorpan*, (Sax.) *Werfen*, (Germ.) *Wairpan*, (Goth.) *Jacere, conjicere*. The Etymologists, however, seem to understand, that in all these senses, except in that of *WRAP*, the term contains the same fundamental idea. In the sense of the ‘*WARP’d Pannel*’ we see that of an uneven surface, when it is *Thrown up* in *Ridges—Protuberances*, &c. In German, *WERFEN*, ‘*To Throw, cast or fling a thing*,’ &c. means, in one sense, the same as the English *WARP*, applied to *Wood*, as “*Die Schwelle hat sich ein wenig gewORFEN*, The “threshold has *Cast* or *WARP’d* a little,” as my Lexicographer explains it\*.

Wachter

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\* We shall now understand the beauty of a celebrated passage in Shakspeare; who has applied *WARP* to that state of a Surface, as water, when it is *Stirred up* or *Forced* from its naturally smooth condition by the action of a violent agent, as a *Freezing Wind* or *Frost* in general, to which, under all its operations, we have ever annexed the idea of *Corrugating* or *Shrivelling up* a Surface.

“Freeze,

Wachter has derived WEORF, WARF, circulus, from the Latin ORBIS, which he refers to URBUS, CURVUS, and URBARE, Circulum describere. These words certainly all belong to the terms w-ERFEN, w-ERBEN, Vertere; ORVA, URVA, Vertere Terram. We shall now understand most fully, how ORBO, ORBUS, are attached to ORBIS, under the idea of *Stirring up—Routing or Turning up or over*, so as to make *Desolate*, according to my conjecture in another place, just as *Verto* signifies “To Turn,” and “To over-throw, to Cast down, to Turn upside down,” as R. Ainsworth explains it. We shall now at once agree, that URBS belongs to these words ORBIS, &c., and that it means the *Circumference* or the *Surrounding Boundaries* of a City. We are here again brought to the *Ground*; as the Etymologists acknowledge, that URBS belongs to URBUM or URVUM, “Aratri Curvatura, pars Aratri,  
“ quo

“ Freeze, Freeze, thou bitter sky,  
 “ Thou dost not bite so nigh,  
 “ As benefits forgot :  
 “ Though thou the Waters WARF,  
 “ Thy sting is not so sharp,  
 “ As friend remember’d not. (As Thou Like it.)

We must observe, on all these occasions, that the mind does not confine itself to a single idea, or to one mode of operation existing in a certain action; but it embraces at once, and without deliberation, the various modes, under which that action familiarly operates. The *Bitter* or *Freezing Sky* is sometimes accompanied by the *Freezing Wind*, during the action of which we see the smooth surface of the Water WARF'D—*Agitated* or *Stirred up* in *Wrinkles* or *Corrugations*; and again the *Bitter Sky*, with or without Wind, *Stirs up* or *together—Turns—Draws up* or together, or Contracts the same smooth surface into a clodified state, if I may so say; which Clodified state we have ever been accustomed to connect with the action of *Throwing up* or together the Clods or Dirt of the Earth in *Heaps—Ridges—Rucks*, &c. If the Poet had used the word *Corrugated* instead of WARF'D it would have expressed every idea, which we annex to the action of *Frost* upon the Water; and we know, that *Corrugated* is derived from the action of *Throwing up* a surface in *RUCKS* and *RIDGES*. In short, however we may reason on the peculiar application of WARF, in this passage, we must refer the idea to its familiar, and, as I imagine, original sense, when it is applied in the combination *Mould-WARF*, to the action of *WARFing up* the *Mould* in *Heaps*, or into a *Mass*, &c.

"quo muri designabantur." We cannot but note, how *c-URVUS* seems to connect itself with these words, either by the vowel breathing passing into the harder sound *C*, or by the Teutonic addition of the *Ge, ge-WORF*. We shall find many words under the form *CRV*, &c., which seem to bear the same relation, but we cannot well decide on these points till the Element *CR*, *CRB*, shall be fully unfolded. In the Greek *RAIBOS*, *RAIBOO*, (*Ραιβος*, *Incurvus*, *Ραιβω*, *Incurvo*,) the breathing before the *R* does not appear, but in the old English word *WRABBED* it is visible. An ancient comic writer, speaking of women, says,

"Be theyr condicions so croked and crabbed,

"Frowardly fashionde, so wayward and *WRABBED*."

(*Old Plays*, Vol. i. p. 9.)

Mr. Steevens observes on this passage, that *WRABBED* is "a word coined for the sake of the rhyme." Let us mark the explanatory term *c-RABBED*, which should likewise seem to belong to these words. Wachter, under *WERF*, *Circulus*, reminds us of the English *WHARF*, and its parallels *Hweorfa*, (*Sax.*) *Crepido*, *littoris*, *Ripa*; *Werf*, (*Belg.*) &c. We see, how the *WHARF* relates to the Raised-up Spot by the water side, because it means the *WARP'D* or Thrown-up *Earth*, in making the *Furrow*—*Channel*—*Hollow*, in which water is made to pass. Skinner has rightly explained *WHARF* by "*Agger factitius in flumine promittens*;" and has referred it, as Junius has done, to the German *WERFFEN*, *Jacere*, &c., though they have forgotten the kindred term in English *WARP*. Here again we cannot but note, how *c-^REPIDO* agrees in sense with *WHARF*; and let us note a similar apparent relation of *c-ARYB-dis* to *Hw-EORF-Pole*.

*WERF*, *WARP*, mean, in German, "*Circulus, circuitus*," what *Turns* round, or *Surrounds*; which Wachter has not referred to *WERFFEN*, but to *WERBEN*, *Vertere*. We shall now understand, that

that these verbs are only different forms of each other. This sense of *WERBen*, *Vertere*, is the original idea; and yet nothing, on the first view, can appear more remote from the primitive notion than the various significations of *WERBen*, which means "To traffick, "trade, &c.—To woo or court a lady—To levy or raise soldiers," &c. &c. The sense of *Commerce* is derived from the idea of *Change* or *Turning* things about, so as to pass into different hands. In the sense of *Courting* we still see the idea of *Turning* or *Going round or about*, as the Latins use, says Wachter, *Ambire*, (*Ambire amorem puellæ*,) i. e. *Circumire* for *Circumeundo petere*. The sense relating to *Soldiers*, as connected with the original idea of *Stirring—Turning* or *Raising up*, is manifest from the explanatory words *Levy* and *Raise*, which both belong to the notion of *Stirring up*. Under *WERBen*, *Verti*, in *gyrum moveri*, Wachter produces *HWEORF—Pole*, *Carybdis*, which we call *WHIRL-Pool*; where we see, how the <sup>^</sup>R imparts its sense to these words, and that the *F* and *L* are merely organical additions, as likewise *WIRBEL*, *Vertex*, where the *l* is again an organical addition to the *R*. We have the simpler form of these words, signifying "To "Turn up—round—about—aside," &c., in *Wrie*, *Virer*, &c.: and thus we see, how in all the various forms, the <sup>^</sup>R may be considered, as imparting and preserving the original force and spirit of the Element, as *w-Rie*, *viRer*, &c. *veRto*, *wReath*, &c. *weRBen*, *weRfen*, &c. All this is perfectly visible, without any confusion or embarrassment; and we all acknowledge the relation, which these words ultimately bear to each other, and we sufficiently perceive the different degrees of affinity, by which the various members in this common family have been thus related. The succeeding word, in Junius, to *WHARF*, is "*WHARF first, second, third, Vices primæ, secundæ, tertiæ. V. Turn*;" where, under *Turn*, he refers us justly to the Teutonic *Usarben*, *Vertere*, though he does not

not see any relation between WHARF, Vices, and WHARF, Moles, the *Turned* up or Cast up Ground.

The Latin RIPA, we shall now see, means the *whaRf* or *Cast-out* Soil or Mound, from the Channel or Hollow. Some explain RIPÆ by "Pinnacula terræ juxta fluvium," where we see the idea of the *whaRf* more fully. RIPA has been referred to *Rivus*; and we shall now see, that *Rivus*, the RIVER, is the Excavated Channel, of which RIPA is the Mound or Bank. From *Rivus* is supposed to be derived *Rivalis*, the *Rival*, the contending Partner in the *Water-Course*, that necessary object in the cultivation of Dry Lands, where *Rivus* appears in its more humble and original sense. In EURIPUS, (*Eυριπος*, *Euripus*, Fretum reciprocum, quale est inter insulam Eubæam et Atticam; Fretum quodvis:—Stagnum seu fossa, aquâ plena in hortis,) we see the *Rivus* with a breathing before the ^Rv, and it is brought to its primitive idea, when it means the *Channel* in a garden. I shall shew, that the explanatory term *Fretum*, under the Element FRT, belongs, for the same reason, to the English *Fret*, &c. 'To Scratch out Hollows,' &c.—"*Fret Channels* in her cheeks," &c. We shall now see, that the RIBS, with its parallels *Ribble*, (Sax. and Belg.) *Rippe*, (Germ.) &c. &c. mean nothing but the RIPÆ, or Bounds, including the Hollow of the Abdomen. In Shakspeare, the RIBS and the RIPÆ are united, when he describes our Island,

"As Neptune's park, RIBBED and paled in

"With rocks unscaleable." (*Cymbel.* A. III. S. 1.)

The terms belong to *Rivus*, appear, we know, in various Languages, *Riviere*, &c. (Fr.) &c.; and in the Spanish *Rio* we have the simpler form, which brings us to *Reo*, (*Pau.*) The term *Arrive*, and sometimes *Rive*, are acknowledged to belong to RIPA; and in old English we have RIVAGE, ("O', do but think you stand upon  
"the RIVAGE." *Hen.* V. A. III. S. 1.) which is immediately  
derived

derived from the French word under the same form. Let us mark the term, adopted in the latter sentence, *de-RIVE*, so familiar and important in these discussions; which term, we know, belongs to the race of words before us; and which may shew us, by another striking example, to what remote purposes the actions performed on the Ground may be applied. It is curious too, that we are brought back in this word to the more original sense of the *Channel of Water*—" *deRivatus, deRived*, drawn down in *Channels*." I cannot omit observing in this place, that a word under the same form, as *RIB*, which I supposed to be ultimately taken from the idea of the *Earth Thrown up*, so as to form *Mounds*, actually signifies in Scotch the *Ridge* formed by ploughing up the Land, "To *RIB*, "To *RIB Land*, to give it half plowing. S. Belg. *ge-RIB*, " *Ridged*." To the above words, denoting a *Channel*, we must refer, I imagine, the English term *RABbet*, and the Belgic *Robbe, Robbeken*; just as the Latin *Cuniculus*, the *Coney*, means the *Hole*, the *Channel*, and the *Animal*. This idea will make it agree with the verb *To RABbet*; which, among Carpenters, means, says N. Bailey, "To *Channel boards*;" and in *RABbetting* the Shipwright term, "The *letting-in* the planks into the keel," we have a similar idea of close union by a *Hollow*. The Etymologists derive *RABbet* from the Hebrew term רבא RBA, To Increase; which I consider on a future occasion.

We have seen in Gawin Douglas, that *Warp* is used for *WRAP*; and we shall now understand, that they are only different forms of each other. Skinner smiles at Minshew for deriving *WRAP* from the Belgic *Werp*, *Stamen*, or the German *Raffen*, though he himself derives it from the Saxon *HWEORFian*, *Vertere*, which belongs to *Werp, Warp, &c.* In the German *RAFFen*, *Corripere*, or, as my Lexicographer explains it, "To Sweep, take or " *Rake together*," we see the genuine idea in its stronger sense; and we cannot help noting, how the explanatory word *cor-RIPere*,

RAPIO, &c. belongs to it. Junius, under WRAP, refers to the Danish WREFFLER *sammen*, implicare. To this idea of WRAPPING round must be referred the terms for *Garments*—Substances used for *Tying*, &c., as ROBE, and its parallels, produced by the Etymologists, *Robbe*, (Fr.) *Robba*, *Ropa*, (Ital. Span.) *Reaf*, (Sax. and old Eng.) *Vestis*; *Riband*, (Eng.) *Ruban*, (Fr.) &c., which is not derived from *Re* and *Bind*.—RIFT, (apud Jun.) *Velum*, *Velamen*; *Rif*, (Belg.) *Involucrum*, &c. &c. ROPE, (Eng.) with its parallels in various Languages, as *Raips*, (Goth.) *Rap*, (Sax.) *Reeb*, (Dan.) *Rhaff*, (Celt.) &c. &c. The succeeding word to ROPE, in Junius, is *ROPES*, or *Rappes*, *Extā*, *Intestina*,; which mean substances of a ROPE-like or *String*-like nature. In Belgic, *ROP*=*Sack*, or *ROMP*=*Sack*, means *Venter*, that is, the *Sack* or *Bag* for the *ROPES* or *Intestines*. No term can be imagined more appropriate to the *Circumvolutions* of the *Intestines*, than one, which belongs to the idea of WRAPPING round and round. In Gallic, *Roradh* is "A *Rope*;" *Ropan*, A little *Rope*; *ROBA*, A *Robe*; *ROPPam*, To entangle, "Ravel"; *Ruibin*, A *Riband*;" where the forms *Ruibin* and *Ropan* will shew us, that *Riband* and *Ruban* have nothing to do with *Bind* or *Band*, though the form *Band* was probably adopted on this conception. Let us mark the term *Ravel*, another of these words. In the combination *ROPEY-Matter* we see the idea annexed to ROPE, brought back to its original Spot. Lye explains RAPE, in one of its senses, by "Comitatūs portio, cujusmodi sunt sex portiones in agro Sussex." Somner derives this from *RAP*, *Funis*; but Lye refers it to the Islandic *REPP*, "Districtum vel Tractum *Terræ* notat;" where we are brought to the Spot, supposed in my hypothesis; and we see in the explanatory words *Districtus* and *Tractus*, which refer in some of their senses to an action of *Violence* in Tearing up a surface, how RAPE, in this signification, coincides with *Rape*, belonging to RAPIO.

In old English, *ROPERY* and *ROPE-Tricks* occur, as in Shakespeare,

speare, &c. "What saucy merchant was this, that was so full of  
 "his ROPERY?" (*Rom and Jul.*)—"An he begin once, he will  
 "rail in his ROPE-Tricks." (*Taming of the Shrew*, A. I. S. 2.)  
 Mr. Malone observes, that these terms "originally signified *abusive*  
*"language, without any determinate idea, such language as*  
*"parrots are taught to speak;"* and he produces the combination  
*"Rope-Ripe chiding, and ROPE-Ripe terms."* Mr. Steevens con-  
 ceives, that ROPERY is used for *Roguery*, and that ROPE Tricks means  
 "Tricks, of which the contriver may deserve the ROPE." This is  
 plausible; and it might seem, that the combination ROPE-Ripe con-  
 firmed this idea, and meant Tricks Ripe for the ROPE. The latter  
 writers might perhaps so conceive it; yet this, I imagine, is not  
 the original idea. ROPE belongs probably to the terms for *Crying*  
*out*, which appear under our Element in the Teutonic Dialects, as  
 the German *Rufen*, "To cry or clamour," the Belgic *Roepen*, the  
 Swedish *Ropa*, the Saxon *Rof*, *Hrop*, *Hropen*, *Clamare*, &c. produced  
 by Wachter. These terms for *Noise* are connected with the idea  
 of Agitation in *Routing up* a Surface. In the English congenial  
 terms *Roar* and *Rear* the simple form *R* is doubled; and in  
*Up-Rore* we cannot distinguish between the action of *Routing up*  
 a surface and *Noise*. In *Rip* and *Roar* we see the same combi-  
 nation; and the ROEP in *ROEPen*, &c. had precisely, I imagine, the  
 idea conveyed by *RIP*. In German, *Roffen* or *Ruppen*, means  
 "Evellere, Falcare segetem;" where again we have the true idea,  
 which brings us to the English *Reap*, &c. Perhaps ROPE RIFE is  
 the same as *RIP* and *Roar* in an inverted order. In a Dutch  
 translation of Virgil now before me, the "Undique usque adeo  
 "Turbatur agris" of this Poet is expressed by "Naerdien al het  
 "lant dus in REP en Roer is," "All the land is thus in *RIP* and  
 "Roar." Wachter cannot help granting, that *Ruff*, *Fama*, &c.  
 has something to do with *Rumor* and *Rumpo*; where we see the  
 same idea of *Noise* connected with *Breaking up* a surface. In the  
 same

same opening of Wachter's Dictionary I see RŪM, clamor; Rumen, Laudare; RUMPF, "Truncus, et quicquid mutilo simile. Belgis "*Romp*. Utrumque a RUMPO, qua truncus est pars à toto avulsa. 'Suecis *Rompa* est cauda;" where we are brought to the English RUMP, which belongs, we see, to the Trunk or Stock, the part *Broken* off, or to be *Broken*, *Rooted* or *Routed* up;—RUMPFen, "Corrugare frontem, crispare os vel nasum;" where in *Corrugare* we have the true idea of *Routing* up a surface into *Ridges*, *Rugæ*, with words of a similar kind, produced on another occasion.

Under the form RM we have terms, which signify 'What 'infolds, confines, ties,' &c. The RIM, Margo, Crepido, &c. seems to belong to this idea, as Lye has referred it to the Saxon *Rima*, *Rimsa*, (Swed.) *Reim*, (Isl.) Ligula, instita, fimbria. The RIM might have been attached to the RIMA, the Bounding or Confining Hollow. The REEM of Paper seems to relate to 'The 'Packet of Paper, *Wrapped* up—about or together,' just as *Volumen* belongs to *Volvo*. The term appears in the French *Rame*, and the Italian and Spanish *Risma*, *Resma*, and has been compared by the Etymologists with these terms for 'Ligamentum,' as *Ream*, (Sax.) *Riem*, (Belg.) Lorum; the Welsh *Rhwym*, Ligula, &c.; who have remarked likewise, that the Latin REMUS means Lorum, that such is the sense of the Greek *Ruma*, (Ρῦμα, Fluentum,—Tractus, Funis ad Remulcum trahendum); and that from hence *Remulcum* is derived. The Greek *Ruma*, (Ρῦμα,) is taken from the idea expressed by *Tractus*, which relates to the action of Dragging upon a surface. Under the same form as REAM, relating to Paper, we have REAM, bearing the same sense as c-REAM, where we see, that as the one relates to the idea of the Swelling-object, as of that, which is *Rolled*—*Turned* or *Stirred up*—about—round, &c., so the other relates likewise to the thick *Roll*-form, as it were, the Conglomerated substance—Swelling or *Rising* up on the surface. We see, that the simpler form of c-REAM and its  
parallels

parallels *Cresme*, *Crema*, (Fr.) *Cresima*, *Crema*, (Ital.) &c., appears in the term *Rame*, the Belgic *Room*, the Saxon *Ream*, &c. &c.; and here, as it should seem, we unequivocally see the form *c-RM* connected with *RM*. These terms however have some difficulty. The *Cremor* of the Latins, "The thick juice of Barley, panada water, gruel of Frumenty," we should at once conceive to be attached to these words; yet we should likewise imagine, that this term belonged, as the Etymologists suppose, to the Greek *Krimnon*, (*Κριμνον*, Farina crassior, *Hordeum*), which we naturally refer, as they do, to *Kri*, (*Κρι*, *Hordeum*.)

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Terms of *Agitation—Commotion—Violence*, &c.  
under the form *^R, R} v.*

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I shall now more particularly consider that Race of words, which express actions of *Agitation—Commotion—Violence*, &c. in various degrees, and in various manners, as commonly signifying 'To Rout—Pluck—Tear—Sweep up, off, away, &c., which are inseparably connected with the Terms, already produced, relating to the Ground, and to the action of *Routing* or *Stirring it up*, by the Instruments of Agriculture, as *ARvum*, *ORva*, *URva*, "*Glebas vomere Aratri proscindere, dentatis Rastris Vertere, et minuere,*" —*IRpex*, *URpex*, *HURpex*, &c. "A Rake with Iron teeth, to pull up Herbs by the Roots, a Harrow," as R. Ainsworth explains the word under the first of these forms. We cannot but note the term *HERB* or *HERBA*, used in this explanation; from whence we should be inclined to think, that the *HERB* meant the object, which was to be *Raked* or *Routed* up; just as *Root* belongs to the verb 'To Root or Rout up.' If this should be the case, the original sense of the word will appear in the verb *exHERBØ*, "To pluck up

“ up HERBS or weeds.” I have already produced various Terms, relating to a similar idea of *Routing* up—out, &c., so as ‘ To Desolate—lay waste,’ &c., under the form ^R}M, B, &c., which are derived from the same source, and which I have assigned to a separate place, only because, in certain cases, they appear to bear a turn of meaning somewhat different, and because from the variety of the Terms to be examined, it was necessary to adopt some species of Division.

The Etymologists acknowledge the connection of *Irpe* with *ARPazo*, *ARPE*, *ARPax*, *ARPage*, (*Αρπαζω*, *Rapio*, *Αρπη*, *Falx*, *Avis quædam*, *Harpe*, è genere *aquilarum*, *Αρπαγη*, *Harpago*, *Irpe*.) We cannot but perceive, how one of the words *ARPE*, (*Αρπη*, *Falx*.) actually relates to an instrument employed for removing objects from the *Arvum*; and the Etymologists have produced a passage, in which *ARPage*, (*Αρπαγη*.) relates to an Instrument, *Raking* over the Ground.

Σαγειν σιδηρη την μ' ΑΡΠΑΓΗ δομευς.

The Etymologists produce likewise the term *Sirpices*, or *s-IRPICES*, *Harrows*, which belongs to the *IRPIOS*, just as *s-ERPO* does to *ERPO*, (*Ερπω*.) The next word to *Irpe*, in *Martinus*, is *Irpi*, which the *Samnites* call *Irpi*, as denoting *Wolves*; which words he has only referred to each other through the medium of *Αρπαξ*. The *HARPY*, the *Bird*, &c. is the *Seizing* animal; and we may mark, how under another Element, the *Falcon* belongs to such words as *Falx*, for the same reason. The *HARP*, the Instrument, with its parallels *Haerpe*, (*Sax.*) &c. is not derived from *Αρπαζω*, or *Αρπη*, because it *Ravishes* the Soul, or is *Crooked* like the *Falx*, as the Etymologists imagine; but because the Strings are sometimes *Snatched* up or *Swept* with a quick—violent motion. The *HARPSICORD* is acknowledged to belong to the *HARP*. *ORPHEUS* may perhaps mean the *HARPER*. The *HARPING* Iron, *HARPOONS*, are duly referred by some Etymologists to *HARPAGO*. The Sea term

term *Harpings* is "the breadth of a Ship at the bow, or the "ends of the timbers called *Bends*," says N. Bailey, belongs to the Radical idea probably in the explanatory term *Bends*, the parts, which *Hook in—Grasp, Confine*. In Greek, *ARPIS*, (*Ἀρπίς*, *Crepida*, aut *calcei* genus,) means a species of Shoe; that is, the *Grasper* of the feet; though the Lexicographers derive it from *Παμίζω*, *Suo*.

All the Etymologists acknowledge, that the terms *ARPazō*, *ARPE*, &c. (*Ἀρπαζω*, *Ἀρπη*, &c.) connect themselves with *RAPio*; and thus we see, how the forms *^RP*, *RP* pass into each other. It is impossible, moreover, not to perceive, that *HARVEST* and *REAP* belong likewise to each other by a similar process, and that they both relate to the action of Clearing the surface of the *ARVum*. The forms *HARVEST* and *REAP* bear the same relation as the substantive, the *Crop*, does to the verb 'To *Crop*,' under the Element *CRP*. The term *HARVEST*, with its parallels *Harfest*, (*Sax.*) *Herbst*, (*Germ.*) &c. has been derived from *Herthæ Festum*, or from *AR*, "Annona sive annuus terræ proventus;" and *Fest* from *Fon*, *Capere*. We here see, that the simpler form *AR* is likewise brought to its true sense, as denoting the produce of the *ERA*, (*Ἔρα*,) or *Ground*. The genuine idea of *HERBST* appears in the verb *HERBSTen*, *Vindemiare*. In German, *HERB* signifies "*Harsh*," "rough, sharp, acerb, *Eager*," &c. &c., as my Lexicographer explains it, which belongs to the metaphor of *Scratching up* a surface; and thus we see, how it is attached to the *HERB* in *HERBSTen*. I have shewn, that *HARSH* is to be referred to the form *^RS*, to the *HERSE*, the *Harrow*, for the same reason. The German *HERB* is not derived, I imagine, from the Latin *Acerbus*, as *Wachter* conceives; who calls it *Vox nova*. Yet if that should be the fact, still *ERB* in the Latin *Ac-ERBUS* belongs to the same idea, and must be referred to *ARVum*. The term *REAP* occurs in a variety of Languages, *Ripan*, *Hriopan*, (*Sax.*) *Raupjan*, (*Goth.*) &c. &c.,

&c. &c., which some derive from *Dreπο*, (*Δρεπω*), and which others understand to be connected with *RAPio*. Whether *d-REPO*, (*Δρεπω*), belongs to these words must be considered on a future occasion. Some produce with these words the term, in Hesychius and Suidas, *ROBden*, (*Ροβδην, δαψιλως, η ταχυτητι, η μετ' ηχου σφοδρου*), where we have a term of *Agitation* and *Commotion*. The succeeding word to the Saxon *RIPan*, To *Reap*, is *RIPE*, *RIPE*, *Maturus*, which may belong to each other, as Skinner imagines. Perhaps *RIPE*, *Largus*, *copiosus*, *abundans*, &c. may refer to the idea of the *Abundant Crop* or *RIP*, (Sax.) “*Messis, Micel RIF, multa messis.*” The Etymologists compare *RIPE* with the Saxon *Ryfe*, the Belgic *Riife*, the Welsh *Rhef*, *Crassus*, *magnus*; which the Celtic scholars must consider. Junius suggests, that the Welsh *Rhy*, *Rhwy*, *Rhwyf*, *nimium*, belong to each other; and I have shewn, that *RHY* is attached to the Intensive particles, under the Elementary form ^R^. The term *RIPE* might however be referred to the idea of the *RIFF-RAFF* Stuff—the Common Stuff, of which there is abundance. *RIPE* is often applied to objects of *Commotion*, as in Milton:

“ Whence even now the *Tumult* of loud mirth  
“ Was *RIPE*.”

Mr. Warton has produced two passages, in which the term is referred to a *Report*, “*So RIFE—a Fame*,” &c., as in our ordinary phrases, ‘*The Report—the Story was RIFE*,’ which bring us to the senses of the German *RUFF*, *fama*, &c., before produced. *RIPE* might directly belong to *RIPE*, ‘*What is common*.’ The very word *Tumult*, *Tumultus*, belongs to *Tumulus*; and such, I imagine, is the relation of *RIPE* to the terms under the form *RF*, &c., signifying *Dirt*. I shall shew in a future page, that the Hebrew רבה *RBH*, “*To be, or become many or great, to increase, multiply, magnify*,” belongs to the *Heap of Dirt* for a similar reason.

Among

Among the terms, which are connected with *RAPIO*, *RAPINA*, &c. &c., signifying *To Rout up—about—off*, &c. *To Seize—Tear*, &c. &c., and expressing actions of *Violence—Commotion*, &c. are the following; as *ROB*, (Eng.) with its parallels *Reapian*, (Sax.) *Robber*, (Fr.) *Rauben*, (Germ.) &c. &c. *RAPE*, *RAPINE*, *RAVINE*, *RAVE*, *RAVAGE*, *RAVISH*, *RAVENOUS*, *RAVEN*, &c., with their various parallels, produced by the Etymologists, *RAVIR*, *Ravineux*, (Fr.) &c. *RAPERIES*, (Lye in Jun.) *Lâtrones*; *be-REAVE*, (English,) *be-RAUBEN*, (Germ.) &c. Perhaps the Latin *p-RIVO*, *To de p-RIVE*, is directly taken from the Teutonic *be-REAVE*, &c. *Privus*, *Particular*, *single*, &c.; *Private* means that, which is *Privatum*, *Deprived* of attendant objects, so as to be *Single*, &c. R. Ainsworth explains *Privo* by “*To take away, Deprive, Bereave.*”—*di-RIVO*, *To Separate*, a similar composition to *di-RIPIO*, *To tear asunder*, with less idea of *Violence*; though as applied to the action of *Separating a Turbulent Mob*, we see the full force of the *Element*.—*ROVE*, “*Huc illuc Vagari et discursari, præsertim Prædandi causa*, “à Dan. *ROFFVER*, *Prædari*,” &c., as Skinner observes; who refers us at last to *Rob*. It is impossible not to see, how *ROAM* belongs to *ROVE*.—*ROBUR*, *ROBUSTUS*, &c. (Lat.) *ROBUST*, &c.—*RUFF*; *RUFFIAN*; where in the former we see the idea of the *Corrugated* surface; and in the latter we have the metaphorical application, relating to the action of *Violence*.—*RAVE up*, (Eng.) “*vox in agro Linc. usitatissima pro Explorare, immissa manu Explorare*,” says Skinner; which he has justly referred to the German *RAFFEN*, “*To Sweep, take, or Rake together*,” and he might have added, that such is the precise relation of *Scrutor* to *Scruta*.—*RAPIDUS*, (Lat.) *RAPID*, (Eng.) &c. *RABIES*, *RABIDUS*, *RAVIO*, (Lat.) *To RAVE*; *RAVUS*, (Lat.) “*Hoarse*,” i. e. the *Harsh Noise*, just as *Hoarse* and *Harsh* belong to the *Herse*, (Fr.) the *Harrow*, &c.—*RUB*, (Eng.) with its parallels *REIBEN*, (Germ.) *To grate a thing*; *Wriiven*, (Belg.) *Atterere*, &c.; where we actually see the action

of Scratching upon a surface.—RIP, (Eng.) *Hrypan*, (Sax.) &c. RIVE, (Eng.) which the Etymologists have justly referred to *Reafian*, *Rapere*, RIFT, (Eng.) *Rima*; RIFT, “vox agro Linc. “usitatissima pro Ructare,” says Skinner; which he has properly referred to *Resp*, where we see at once the addition of the *f* and *s* to the Elementary R. I have shewn, that such words as RUCTO, &c. belong to the metaphor of *Stirring* or *Breaking up* a surface, with the idea of *Noise*, attached to that action. The next word, in Lye, to RIFTE, *Rima*, is RIFTE, Velum; RIF, (Belg.) Involucrum; which means, what is *Stirred* or *Turned up—about, over, &c.* We cannot but see, how RIVE brings us to RIMA; and among the parallel terms to RIVE, as *Riffue*, (Dan.) &c. we have the Belgic RIIVE, “Rastrum, instrumentum Rusticum, quod “glebas Radendo comminuit;” where we have the true idea.—Rivet, (Eng.) River, (Fr.) What is *Rived* or *Driven in* with Violence, though for a different purpose.—RAP, (Eng.) which signifies a Blow, where we have the gentler sense; but in the phrase “RAP and *Rend*,” we see the most violent sense, as in RAPIO. My German Lexicographer explains “RIPS, RAPS, (in meinem “sack,) What I can RAP and *Rend*, catch and snatch, I’ll put “into my pocket.” In the phrase “To RAP out an oath,” we see, how the idea of violence or vehemence, is connected with that of *Stirring up—out, &c.*, where we have the original idea. This term for a Blow will bring us to the Greek RAPIZO, RAPIS, RABDIZO, RABDOS, (Ραπιζω, Virga cædo, Ραπισ, Virga, Ραβδιζω, Virgis cædo, Ραβδος, Virga,) ROPTRON, ROPALON, (Ροπτρον, Ροπαλον, Clava.) The term RAPIS, (Ραπισ,) not only signifies the RAPPER or Striker, but it means likewise RAPhis, (Ραφισ, Acus, Subula,) the Striker of another kind, the Sharp Instrument, the Needle, &c. the *Piercer*; and hence we have RAPto, (Ραπτω, Suo, Consuo.) While I am examining these words I perceive a kindred term RIPTO, (ΡΙπτω, Jacio, dejicio, projicio, &c.) in which, and in its derivatives RIPE,

RIPIZO,

RIPIZO, (ΡΙΠΗ, Impetus Venti, ΡΙΠΙΖΩ, Ventilo, flabello ventulum factito,) we see the strongest idea of *Agitation*. The term RIPS, (ΡΗΨ, ΡΙΠΟΣ, Ramus salignus, vimen flexile,) likewise signifies a flexible withy, from its property of *Whipping* or *Lashing*; and in RĪPIS, (ΡΙΠΙΣ, Flabellum, Vas ex vimine contextum,) we have at once the idea of *Excitement*, and the Flexible Twig. Casaubon observes, "Proprie ΡΙΠΙΣ sunt *viminea* et οι της οισυας λυγοι," (*Not. ad Athen. Lib. II. c. 19.*) It is curious, that Wachter should not have produced this word, as a kindred term to the German REBE, "Palme, surculus vitis, et vitis ipsa," though he has not omitted to note ΡΑΕΔΟΣ. The succeeding word, in Wachter, is REB=Hun, Perdix, which some derive from *Rebe*, the *Grape*, and Wachter from Ryp, (Ang. Sax.) Seges. Perhaps the REBE belongs to the general sense of the Element ROB, RAPIO, &c., as denoting the destructive bird. While I am examining these words in Wachter I cast my eyes on RAUPE, Eruca, which some derive from *Rauben*, *Rapere*, and others from *Repo*. Under the idea of the *Striker* or the *Piercer* we must class the English RAPIER and its parallels, produced by the Etymologists, *Rapier*, (Fr.) *Rapiir*, sometimes *Rampier*, (Belg.) the Greek *Romphe* or *Romphaia*, (ΡΟΜΦΗ, ΡΟΜΦΑΙΑ, Gladius,) to which might have been added ROİPEİR, (Gal.) A tuck, *Rapier*; ROPAIRE, (Gal.) "A *Rapier*, treacherous, violent person." To these Galic words we may add other kindred terms, in that Language, corresponding with *Rapio*, &c., as REABAM, REUBAM, "To tear, rend; ROBUIR, *Robbery*; ROBUIDAM, To Riot, Revel." Adjacent to these words I find, in Mr. Shaw's Dictionary, ROBUIR, A Sieve; RĪOBUIR, A Sieve, Honeycomb, and RĪOBHLACH, A Rival. The *Sieve* is generally taken from the idea of *Stirring Agitation*, as of *about the Dirt*, for the purpose of separating one part from another, as I have shewn under the form RD, in *Rid*, *Riddle*. Let us here note RĪOBLACH, which, we see, belongs to the idea of *Rioting*, or *REVELLING*; and I must leave the Reader to consider, whether

whether the Latin *RIVALIS* does not belong to this Celtic term. If this should be the case, it has nothing to do with the *Rivus*, as the Latins have imagined, and have endeavoured, as it seems, to confirm, by giving it a similar form in the adoption of the same vowel *i* before the *V*. While I am examining the Greek *RAPIZO*, (*Ραπιζω*), I cast my eyes on *RAPUS*, (*Ραπυς*, *Rapa*), which will remind us of its parallels *RAPHANOS*, *RAPHANE*, (*Ραφανος*, *Brassica*, *Raphanus*, *Radix*, (Ang.) *Radish*, *Ραφανη*), (*RAPE*, (Eng.) *RAIB*, (Gal.) *Rape*; *RAIBE*, (Gal.) A Turnip; *RAPUM*, (Lat.) which latter word the Etymologists derive from *RAPIO*, To pluck up.

Among the following words we actually see the term relating to *Dirt* and its *Agitation*, as *RIFF-RAFF*, *RUBBISH*, which connects itself in form with *RUB* — *RUFFIAN*, with its parallels *RUFF*, *Ruffien*, (Fr.) &c. &c., which some derive from *Rof*, Fornix, Lupanar; and others from the Swedish *Rofa*, Rapere.—*RUFF*, *Collare*, *Rugatum*, which the Etymologists justly compare with *RUFFLE*, *Rugare*; who have recorded likewise the Armoric *Rouffen*, *Rugæ*. *RUFF* is explained by some, in one sense, *Porculus*, seu *Porcellus*, *Piscis*; which is referred to *Rough*, *Piscis Hispidus*. The terms *RUFF* and *Rough* belong to each other, as derived from the Elementary ^R, with the additions of F and G. *RIBBLE RABBLE*, the Etymologists justly compare with the Latin *RABULA*; who remind us likewise of a kindred term *ARABEO*, (*Αραβω*, *Streptum edo.*) While I examine this Greek word in a Vocabulary of that Language, I cast my eyes on *Arbelos*, (*Αρβηλος*, *Scalprum*, *culter sutorius*), which means the *Scraper* or *Cutter*, and *ARBULE*, (*Αρβυλη*, genus quoddam calceamenti cavi et profundi, idoneique in primis ad *Lutum* calcandum,) where we see the idea of the Shoe calculated for the *Dirt*.—*RIBALD*, *RIBALDRY*, *Ribaud* with their parallels *Ribauld*, (Fr.) &c. should be referred to *Rabble*, and not to *Re* and *Bauld*.—*RUPOS*, *RUPAO*, *RUPTO*, (*Ρυπος*, *Squalor sordes*, *Ρυπται*, *Sordeo*, *Ρυπτω*, *Sordes eluo*),  
actually,

actually, we see, relate to *Dirt*; and *ROPHEO*, (*Ροφειω*, Sorbeo, Sorbillo, Haurio,) *RUMPHAINO*, (*Ρυμφαινω*, Sorbeo, Haurio,) must belong to these words, &c., either as signifying 'To Draw out—up or off, 'as foul matter, from a surface,' just as *Sup* belongs to *Sap*, To Dig; or it relates to a vortex of Foul matter, Drawing or Sucking in; as we see the idea in *Voro*, To Swallow, and *Vorago*, "A gulph "or whirlpool, a quagmire or bog."—*ROPS*, *ROPOS*, *ROPEUO*, (*Ρωψ*, *Ρωπος*, Merx, parvi pretii, *Ρωπτευειν*, Vilia scruta vendere,) are likewise terms relating to RUBBISH, which are derived by the Lexicographers from *REPO*, (*Ρεπω*, Vergo, Propendeo,) which in its original idea is attached to an action of some *Agitation* and *Impetuosity*, as in the very phrase produced in my Greek Vocabulary, *Πληθος Ερρεπε προς τους θρασυτερους*, which directly expresses the Desultory action of a RABBLE. The term *REPO*, (*Ρεπω*), is only another form of *RIPTO*, (*Ριπτω*), and means 'To Fall, or be Cast 'down—on—forward, with violence.' When the term is applied to the Balance, as in *ROPE*, &c. (*Ροπη*, Libramentum, Præponderatio, Momentum,) we have the same idea, as when we talk in English of the Scales *Plumping* down, and, in vulgar Language, of *Flopping* down, and again of *Knocking* or *Kicking* up; and in the Latin word *Momentum* we have a strong term expressing *Excitement* and *Force*. While I examine *Rupto*, (*Ρυπτω*), in my Greek Vocabulary, I cast my eyes on *RUPAPAI*, (*Ρυπαπαι*, Acclamatio nautica,) where we see the idea of *Excitement*. I cannot help again reminding my Reader of the German *RAFFEN*, To Sweep or *Rake* together, as *Dirt*, &c. The Etymologists have seen, that *RUBBISH* belongs to *RUPTO*, (*Ρυπτω*), &c. to *EREIPION*, *EREIPO*, (*Ερειπιον*, Ruinæ; *Ædificii Rudera*, *Ερειπω*, Everto, &c. &c.); and Skinner perceives, that it has some connexion with *Rudera*. The Elementary R, we see, preserves and represents the affinity between these words.

It is impossible not to observe, how the words under the form *RBL*, *RML*, &c. with the L annexed to the Labial, inseparably connect

connect themselves with those belonging to the form RB, under the same train of ideas. We at once acknowledge the words, just produced, RIBBLE, RABBLE, RABULA, RIBALD; and we remember those, which were exhibited on a former occasion, as RUMPLEN, (Germ.) Impetum facere, Strepitare; *Das RUMPLEN eines karn*, The Rattling of a Cart; RAMMELN, To RAM piles into the Ground; RAMBLE, RUMBLE, ROMBLE. To these we must add the following; RIVEL, "To contract into *Wrinkles*;" RUFFLE, RAFFLE, which the Etymologists have justly compared with *Ruyffelen*, (Belg.) Terere, Verrere,—Rugare; *Reffen*, (Germ.) *Flache Reffen*, Fr. G. *RAFFER du lin*, Linum depectere, &c.—RAVEL, *Ravelen*, (Belg.) &c.—REVEL; which Skinner has referred to *Reveiller*, (Fr.) &c. RIFLE; which the Etymologists have compared with the terms *Riiffelen*, (Belg.) *Riffler*, *Rhyffelu*, (Welsh,) Bellum gerere; and have seen, that it belongs to ROB, &c. The next word, in Junius, is RIFLE, "at Dice," which we call RAFFLE, where we have the term of *Agitation*; and which he refers to *Ripto*, (Πιττω, Jacio,)—RIPPLE, RIMPLE, RUMPLE, which latter word the Etymologists have justly referred to the Saxon *Hrympelle*, Rugæ; *geHrumpen*, the Belgic *Rompeln*, *Rompen*, the German *Rumpffen*, &c. Corrugare; *Rimpe*, *Rimpel*, (Belg.) *Ruga*, &c. &c. The Etymologists cannot but see likewise, that the German *Runtzel*, *Ruga*, has some relation to these words, though they have not seen, that *Ruga*, a term of the same meaning, is a branch likewise of the same family. I have before produced from Wachter the terms adjacent to the German *Rumpfen*, as RUMPLEN, Impetum facere; RUMPLEN, Strepitare; as likewise the English RUMBLE, and its kindred term of Agitation RAMBLE, which brings us to the sense of ROAM, ROVE. &c. The succeeding words to RAFFLE, in Skinner, are RAFTE, Ratis, and RAFTER, Tignus; in the sense of the former of which we are brought to the original idea of *Passing* with some *Commotion* over a *surface*,  
" quod

"quod per aquam RAPitur," as I have shewn *Ratis* to belong to *Rado*, &c.; and in the latter we see simply the idea of being *Extended* on the *Surface* or *Top*, without motion. In the familiar term, the 'RUFFLE of a Shirt,' we see nothing but the *Plaited* or *Corrugated Surface*; but it was anciently used as a term expressive of the greatest *Violence* and *Commotion*. On the night, in which Lear is exposed, Gloster observes,

"Alack, the night comes on, and the *Bleak Winds*

"Do sorely RUFFLE."

This is the reading of the Folio, but the Quarto reads *Russel*; i.e. *Rustle*. "RUFFLE," says Mr. Malone, "is certainly the true reading. A RUFFLER, in our author's times, was a noisy 'Boisterous Swaggerer.'" This writer informs us in another place, that RUFFLE and *Hurly burly* are synonymous.

In Hebrew, רבה RBH, signifies "To be or become many or great, to increase, multiply, magnify;" and, as a substantive, "Multitude, number, magnitude, abundance, enough." This term denoted in its primary idea, as I imagine, 'A Heap or Mass of Dirt or RUBBISH—RIFF-RAFF;' though in the Eastern Languages the idea of the *Heap* or *Mass* is frequently referred to what is *Much* or *Great*, under the idea of *Respect*. Hence, in Chaldee, Syriac and Arabic, it signifies the *Illustrious*—the *Chief* Personage, &c.; and hence we have the terms RABBI, RABBIN, A Teacher, Doctor, &c. Mr. Parkhurst has referred to this Hebrew term the English "*Rabbet*, from their great increase," and he adds likewise "*Rabble* and *Rubble*, from רב RB, "*great*;" and בל BL, "*mixture, confusion*." The adjacent terms, under the form RB, in Mr. Parkhurst's Lexicon, are רבע RBH, "To *Agitate*, actuate;" where, in the sense of *Agitation*, we have the true idea,—רבץ RBZ, "To lie, lie down, couch, as a beast;" where we are brought to the *Ground*—רבק RBK, which occurs not as a V. in Heb.; but in Arabic signifies "To tie, bind, tie up, as cattle

“cattle by the neck;” where the term seems to express the idea of *Violence*, as of *Pulling—Plucking*, &c., attached to this Race of words, as in *RAPIO*, &c., just as *Ἀρπιδωρ*, *Laqueus*, *funis*, *Ἀρπιδωρῖς*, *Prædor*, *Illaqueo*, belong to *Ἀρπαζω*, *Rapio*.—רַבֵּד RBD, “To wreathe, intwine, weave, interweave;” where we have the idea of *Mingling* or *Mixing*, as into one *Mass*, as we have seen in the parallel term עֲרַב HRB, which Mr. Parkhurst explains by “To *Mix, Mingle*,” and which as a noun means, says this Lexicographer, “A *Mixture, Mixed Multitude, RABBLE*;” where we actually see the idea, supposed in my hypothesis.—רָב RB, “To *Strive, contend*;” where we again see the idea of *Commotion—Agitation*, &c. I find likewise, as an adjacent term, רָבַק RBK, “To *Bake or Fry*,” which belongs probably to the form BK, *Bake*, &c. To these words, under the form RB, denoting *Multitude*, belong terms in the Eastern Languages, denoting *Four*, as likewise many *Thousands*, “an infinite or indefinitely great number or multitude;” and I must leave the adepts in these Languages to decide, whether the term was formed in that state of Society, when counting as far as the number *Four*, appeared to express a great quantity.

In Arabic, the Element RB bears the same fundamental idea, which I have just unfolded. The term رَبَّ REBB, means “God,” and رَبَّانِي REBBANI, “Divine, Godly.—A Doctor of Divinity, “a RABBI; RUBBANI, The Master of a Ship.” The succeeding word to this Arabic term in Mr. Richardson’s Dictionary, is the Persian رَبَانِيدَن RUBANIDEN, “To order to *Rob*;” and in the same column we have رَبَا REBA, in Arabic, which signifies among other things, ‘*Amassing*, &c.—*Excess—Much Wealth*,’ &c.; and in Persian, under the same form we have the sense of “*Robbing*, “stealing, carrying off by violence,” from RUBUDEN, “To *Rob*, “seize, *RAVISH*;” when in ROB, *RAVISH* we have the idea expressed by the Race of words just examined. In the same  
opening

opening of Mr. Richardson's Dictionary we find the Arabic *REAJI* رباجي "Stiff, dry Soil, between cultivated and desert Ground;" where we are brought to the true idea—*REBZ* ريص "A Crowd, or Troop—Wealth—That part of a thing, which touches or is nearest to the Ground"—*REBK* ريك, "Weak, silly, idle; *REBK*, Confused in business; *REBK*, Mixing."—*REBOU* ريو, "Increased, Multiplied—Growing, rising, a Hill, Tumulus, a Heap;" *RUBUBYET* رويبه, "Dominion, supreme power.—A Deity, Divinity." The succeeding term to which is *RU-ET* ريوه, "A Hill, a rising Ground, a Heap.—Ten thousand drams;" where, in the 'Rising Ground or Heap of Dirt,' we are brought to the true idea of the *RUBBISH*. I cannot leave this opening of Mr. Richardson's Dictionary without observing another term *RUBB* رب, (Ar.) "Decoction of the juice of citrons, and other fruits, for seasoning victuals; where the sense of *Decoction* is derived from the idea of concentrating into one *Mass* the virtues of any substance or substances. Hence has been derived our term in Cookery '*Ross* and *Jellies*.' In the kindred term '*Jellies*' we see the idea of the *Mass* more strongly, as likewise in the ordinary interpretation of "*Ros*, *Inspissated Juice*," as N. Bailey explains it. I shall not produce any more terms in Arabic belonging to the Element RB, containing this train of ideas, as those under the forms راب *RAB*, *ARB*, &c. &c., since the adept in this Language will be enabled, I trust, under the leading idea, which I have now unfolded, to unravel the various senses, which this Element exhibits.

I have before produced a Race of Words, under the form  $\wedge R$ ,  $R\}M$ , denoting *Man*—the *Illustrious*—*Powerful* Personage, &c., which I have supposed to be derived from the idea of the *Bouter*—the *Destroyer*, &c. We have here seen in the Eastern Languages, under the form RB, some terms, denoting a '*Chief*—*a High—Exalted Personage*,' which appear to be derived from

the *Raised Heap* of *Dirt* or *Ground*. There are various terms, in the Eastern and other Languages, under the form RB, which denote *Man*, some of which perhaps should be referred to the terms just examined, the RABBI, &c.; or some of them may perhaps belong to the idea of the *Desolater—Destroyer*, &c., as explained on a former occasion. In Arabic, عراف ARAF, means "A Priest, an Augur, a Physician," to which name the term *Orpheus* may belong, though I have suggested in another place, that he may possibly mean 'The HARPER;' yet it is probable, I think, that he denotes the *Priest, Wise Man*, &c. The Arabic term means likewise "The next in rank to a commander or Chief—judge, a lieutenant, a deputy." The succeeding word to this, in Mr. Richardson's Dictionary, is عرافج ARAFij, "Pathless Deserts;" where we see the idea of *Desolation*, which might lead us to think, that the sense of the *Chief* personage, expressed by the former word, was originally derived from that of the *Desolater*. Again, in Arabic, عارف ARIF, means "Knowing, perceiving, scientific, wise, skillful, capable.—A penetrating, intelligent, ingenious man—A Head man." The Fish *Orphos*, (Ορφως,) was so called from *Orpheus*, the Priest, on account of some supposed Prophetic quality, as appears from Athenæus, *Ιερως γὰρ ἡλθ' αὐτοῖσιν ΟΡΦΩΣ τοῦ θεοῦ*. (Lib. vii. c. 18.) Casaubon reads *Ιερως*, and observes, "Refero enim ad *ἰχθυομαντίαν*, id est, divinationem, quæ fiebat ex piscibus, *Orpho* maxime." I have expressed on a former occasion, (page 287,) a difficulty respecting the origin of *Merops*, (Μερόψ, *Divisam vocem habens*. *Μερόπις*, *Hominum Epith. Homines*.) and *Anthropos*, (Ἀνθρωπος, *Homo*, *Μερόπων Ἀνθρωπων*.) whether the *Op* or the *Rop* in these words be the part denoting Being. It is likewise difficult to decide, whether the *M* in *Merops* be an articular addition, as in *Pivom*-is, or whether the *Mer* be not a significant portion, denoting *Great*, as in our words *More*—the name *Moora*, &c., which I have illustrated on a former occasion,

sion, (p. 151.) To *Merops*, (*Μερσος*), belong the names *Merops*, *Merope*; and I must add, that one character under the name of *Merops* is a Soothsayer. The English names for a Man, *Robin* and *Robert* seem to belong directly to the terms of Violence in our Language, *Rob*, &c.

In old English, *REEVE* is a *Bailiff*, which the Etymologists have justly referred to *g-RAVE*, *ge-REFA*, (Sax.) *g-RAF*, (Germ.) from which *Land-Graff*, *Mar-Graff*, &c. are derived, all which the Etymologists justly refer to the terms of Violence, *REAFian*, (Sax.) *Spoliare*; *RAPere*, (Lat.) We might enquire, whether *MER-ROPS*, &c. was not taken from the Teutonic *MAR-g-RAFF* or *MAR-RAF*. The *Sherif* is acknowledged to be the *Shire-REEVE*, the *SCIRE-ge-REFA*, (Sax.) The original sense of *g-RAF* is that given by Wachter, "*Exactor pecuniæ, tam publicæ, quam privatæ*;" and in English, *REEVE* has the same sense, as *REAVE* in *be-REAVE*. Wachter explains *Graf*, in one sense, by "*Dux, Satrapa*," &c.; and I must leave the Persian Scholar, who is skilled in the more ancient part of the Language to decide, whether *Satrap*, "*سترب Sitreb, Satrap*," (obsolete)" says Mr. Richardson, be not, quasi *ste-RAP*, as in *g-RAF*. If this be not the composition, the *RAF* has yet, I imagine, the same sense as *RAF*, which appears, as we have seen, in the Persian *ارب RUBA*, "*Robbing, Stealing, carrying off by violence*." The first part of the composition, the *Sit* or *Sitr* in *Sitreb*, might belong to the terms of Violence, adjacent to this word, in Mr. Richardson's Dictionary, as *ستدن Siteden*, "*To take, Seize, Carry off*," where we must mark, how *Seize* belongs to this Persian word; and *ستردن Siturden*, "*To Shave, &c. to erase, to cancel, to abolish, to cut off*." *GRAF*, in German, signifies, in one sense, "*Comes, Socius*," for which Wachter has added the due reason, "*Unus ex Nobilioribus, qui Principem vel Regem ubique Comitantur*," as in the Latin *Comes*. He adds moreover, "*Vix ulla vox est in universâ Linguâ Germanicâ, qui*  
"ingenia

"*ingenia veterum et recentiorum magis exercuerit, et minore cum fructu veritatis.*" We cannot but see, how the sense of *Graf*, the *Exactor*, belongs to the sense of *Gripe*, *Graiffen*, (Germ.) *Capere*, *prensare*, *invadere*, &c., which are attached to a great race of words under the same form, *Gravis*, (Lat.) *Grieve*, &c.; and here again I must suggest to the Reader, whether they were not all originally derived from the form RB, with the *Prefix* *ge*, &c. On this we cannot decide, till the form GRF shall be fully unfolded.

I shall now examine the words under the form RP, in Hebrew, which we shall unequivocally see to contain the fundamental meaning, which I have supposed to be annexed to the Element. The first term, which occurs in the Lexicon of Mr. Parkhurst, is RP, which he explains by "To *Restore*, or "reduce to a former state or condition, *Restaurare*, *restituere*, *reducere*; and most generally To *Restore to health* and *soundness*, "to heal." The sense of *Restoring* or making whole—Of *Sewing garments*, as the parallel terms signify in *Æthiopic*—*Arabic*, &c. seems to be derived from the idea of *Putting* or *Throwing* together, as into one whole *Heap* or *Mass*. In *Ezekiel* we are brought to the Spot, supposed in my hypothesis, whatever may be its precise idea. Taylor explains the word, in one sense, by "To mend "bad Ground." The next words in the Lexicon of Mr. Parkhurst are RPD, "To *Strew*, *Spread*, &c.; RPH, To *give way*, "relax, slacken, &c. N.—*Pounded Corn*—To be *Dissolved*, as "chaff on fire—RPP, To *yield*, *give way*, very much, *tremble*, "as from fear;" under which word Mr. Parkhurst has seen the prevailing idea of the Element, and has accordingly referred it to *Penu*, *Purru*, *Rumpo*, *Rapi*, *Rip*, *Rive*, *Reave*, *Reft*, *Bereave*, *Bereft*. In all this there is no difficulty. The fundamental sense of the Element is that of *Throwing together*, *about*, &c., as in a *Heap*; from whence we have the idea of a *Whole* or *Compact Mass*, or  
for

for the purpose of *Dispersion*, from which we have the idea of *Breaking—Dissolving*, &c. Nay, even the very word, which signifies 'To *Restore*;' means, as a Noun, "Dead Bodies Reduced," says Mr. Parkhurst; or, as he better explains it, "*Resolved* into their 'original *Dust*.'" The other Hebrew terms in this writer's Lexicon, under RP, are רפת RPT *Stalls* for Oxen, which he refers to רפה RPH, To *Relax*, *Remit*, because the animals have there *Remission* from their labours—רפק RPK, which some explain by *Innixa*, and others by "*Adjungens sese*." This word I must leave the adepts in the Hebrew Language to reconcile with the Elementary sense; yet I must observe, that we are brought to the spot, supposed in my hypothesis, in the Chaldee word, which Castell produces as parallel, and which he explains by "*Fodit*, "*Sarrivit*." If we add to this interpretation, "*Operi Incumbit—Fodiendo, Sarriendo*, we shall see, how the sense of *Innixa* or *Incumbens* and *Adjungens sese*, may be produced. Under this metaphor, the imagery of Solomon will exhibit great force and spirit, "Who is this that cometh up from the wilderness, *Leaning* upon "her beloved"—*Amasio suo tota Incumbens—ei scilicet nunquam non Inhians et Intenta—quasi Fossor operi suo Incumbens, et Intentus*. The two following Hebrew terms will unequivocally shew us the original idea, from which these words are derived—רפס RPS, To *Tread*, *Trample*, *Tramp*, and רפס RPS, "To *Foul* or "*make Muddy*."

Let us mark an explanatory term, before produced; *Restaurare*, To *Restore*. I shall shew, that *Stauro* and *Store* belongs to *Struo*, To heap up; but whether they do or do not, it is acknowledged, that *Struo*, the term relating to *Repairing* or *Making up*, "To pile "up," belongs to the terms of *Dispersion*, *Struo*, *Storeo*, (Στρωω, Στρωω, *Sterno*); and it is for the same reason, which I have above unfolded; namely, because the one signifies 'To Throw together,' and the other 'To Throw down—about,' &c. The Greek ΡΑΠΤΩ, (Ραπτω,

(*Ραπτω*, *Suo*,) I have supposed to be attached to a peculiar idea of the Element; yet it might be referred to the general sense of *Throwing together*, as in a *Heap*. The term *Suo* and *Sew* would demand some trouble to explain; yet we cannot but see, how *Cobble* and *Patch* present to us the idea of the *Lump*; and we certainly come to the *Spot*, which I suppose, when we talk of 'A *Patch* of Ground.' I cannot forbear producing the observation of Mr. Parkhurst on the Hebrew word *רפא* *RPA*, signifying *To Heal*; who remarks, that in the Language of Otaheite, *Ραπαο* is a *Physician*. The parallel terms in Arabic to this Hebrew word are *رفا* *REFFA*, "Mending a garment, Cementing broken friend-ship; *REFA*, A Mender of Garments," as Mr. Richardson explains it; and *رف* *REFF*, "Sewing any thing to a garment," &c., which means likewise "A *High Heap of Sand*." The Reader will not wonder, that I refer these terms, under the Element *RF*, which express *Consolidation* to such words as *RUBBISH*, when he remembers, that the explanatory word *Cementing* belongs to *Cementum*, "RUBBISH, Shards," &c. &c., as R. Ainsworth interprets it. The next term in Mr. Richardson's Dictionary is *رفات* *REFat*, "Any thing *Broken, Bruised* or *Pounded*," where we have the idea of *Dispersion*, before exhibited; and in the same column we find the Persian *رفتن* *REFTen*, "To walk, go, proceed, depart, pass along, travel; *RUFTen*, To *Sweep*.—To clean the teeth "with the tooth-pick, called *مسواک*" where in the sense of *Sweep* and *Cleaning the Teeth*, we are brought to the genuine idea of *Scratching* upon a surface, to *RUB*, &c., and we see, that the sense of *Passing along* is taken from the metaphor of '*Sweeping along*,' as we express it. This Persian term directly belongs to the German *RAFFen*, "To *Sweep*, take or Rake together."—I have now, as I trust, sufficiently elucidated the Race of Words, in which the Elementary *R* is succeeded by the Labials; and at this point therefore the labours of the present Work are brought to their destined termination.

## CONCLUSION.

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IN concluding the first portion of a work, in which a new world of ideas has been unfolded to our view, we shall be naturally disposed to turn our eyes over the scenes which we have passed; and we might be edified by a train of reflexions, formed and enlightened by an ample prospect of the general question, in all its relations, and through all its dependencies. Our modes of conceiving a subject may be varied, as the theory itself is expanded; and the writer might perhaps be permitted, at the close of a long—a laborious and a temperate discussion, to pursue the illustration of his theory amidst the wilds of fancy, without deviating from the paths of truth or the guidance of reason. In these wanderings of the imagination; even the Topics, which are most remote from the nature of the argument, might be summoned to adorn the theme; nor would the picture be less impressive or instructing, because the objects of comparison were distant and dissimilar. If the ideas, which are exhibited on this occasion, should be attached to a wild and visionary theory, they will be still more congenial with the spirit of an allusion, which professes only to amuse by a new and unexpected combination of fanciful imagery.

The *Doctrine of Transmigration*, which in the dreams of the Poet or the Philosopher describes the progress of the Soul through various stages of existence, would afford a rich and abundant vein of materials for the elucidation of our Theory; if the occasion demanded or permitted the expansion of this idea, and if the powers of the Writer were duly adapted to the embellishment of a splendid topic. Even in the familiar language, which
has

has ever been attached to the subject of these enquiries, a similar comparison has already been adopted; and when we remember, that Letters are defined to be the *Elements* of Speech, we shall perceive a metaphorical allusion, which is involved in the same train of imagery. From Grammarians I differ only by supposing, that the *Elements* of Letters, before they are formed into words, represent, record, and propagate ideas; and on this plain and simple principle my Theory of Languages has been founded.

The *Element*, by which a race of words is generated and preserved, may be compared to that *primitive* and *unperishing particle*, in which, according to the doctrine of these visionary Philosophers, consists the *Essence of the Soul*—The original and abstract idea, impressed on this *Element*, may likewise be compared to that innate and unalterable propensity of the Soul, which, amidst all changes and chances of external objects, is still found to controul and predominate in every form, to which it is attached, imparting to the Being its appropriate nature and discriminating qualities. The material vesture, with which the divine particle is enveloped, and through which it communicates with the world around it, is ever passing into an infinite variety of shapes and appearances; but the Soul itself still continues to preserve inviolate its peculiar force and characteristic energy. The Beings, which it animates, are ever found distinct from others and similar to themselves. The *Transmigration of the Soul* affects only the exterior form, with which it is invested, or diverts the application of its powers; but the original particle remains eternally the same, neither suffering decay, nor subject to extinction. Through the long progress of perpetual change, the elastic principle of its essence still continues unwearied and unimpaired: It is now obedient to contraction, and again prompt for expansion: It now crawls a reptile on the Earth, and again it soars an Eagle in the Skies: We now behold it groveling in the condition
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of a sordid slave; and again it assumes the port and person of a Monarch. Still, however, the same propensities pursue the Being under every form, and infuse kindred qualities in every change. The indelible impression of its original energy is graven in deep and distinct characters on all the modifications of matter, into which it may be wrought,—imposing and preserving the property of SELF. It is this seal of identity, which stamps and claims the creature for its own, under every varying and disguising garb of quaint and of curious shape; recording in remote periods of time and distant regions of space, that the Being of perpetual change remains eternally the same.

Such are the reflexions, which might amuse or enlighten our minds, when we meditate on that wondrous process, by which Languages have been formed, propagated and preserved. It will surely be acknowledged, that the doctrine of these visionary Philosophers affords a strong and striking resemblance to the principles of that Theory, which in the present Volume I have laboured with such solicitude to unfold and establish. The *Elements of Language* and of *Life* are employed in the same work, and their operations are directed to the same purpose. Let us mark with attention the changing forms and different offices, which the same *Element* assumes in the propagation of a race of Words; and we shall perceive, that the original impression still remains, through every variety of appearance and of meaning. When we examine with a curious eye these numerous changes, with all their diversity of signification; we shall discover, that they are all impregnated with the same train of ideas—that they all preserve a peculiar cast and species of meaning, appropriate to themselves and distinct from others; by which they are ever recognised as the productions of the same cause, and as portions of the same general idea. The *Element* indeed is perpetually passing into fresh combinations,—discharging new offices and personating different

different characters; yet all these various parts and functions must be referred to the workings of the same primitive idea:— They are the natural and necessary consequences of one common principle; nor would this series of varieties have existed, unless the same constant cause had operated in their production. Enclosed in one form, the Element may represent a crawling reptile; and, in another, the soaring eagle: It may now personate the groveling slave, and again the swelling Monarch: still, however, these dissimilar creatures have all arisen from the same source; and have been produced only, because the Element infused into each form the force and spirit of the original idea. Thus we may understand, how a few simple principles have operated in forming and conducting the most important and complicated artifice among the inventions of Man;—that wondrous work—the great machinery of Languages! In this simple process we perceive the same mode of action, which is visible in the material world. Nature is a ‘thrifty goddess,’ and deals out blessings and principles with a sparing hand. Her infinite variety is effected only by the powers of modification; and as we advance forward in the knowledge of her mysterious workings, the Elements diminish, and the Combinations multiply around us.

Strong and impressive as the resemblance is between the *Doctrine of the Soul's Transmigration*, and the *Theory of Elementary Language*; still, however, there are some bearings of the subject, in which it is inadequate and deficient. The divine particle cannot at the same time animate different systems of matter; and it is necessary that one mass should be dissolved, before the functions of life can be imparted to another. But in this creation of the World of Words, the *Element* is enabled to animate at once myriads of various forms: It is unceasingly employed in propagating its own powers, and continually impressing new orders of Words with its peculiar force and appropriate quality;—itself still
occupied

occupied in all, and constituting by its own presence the life and spirit of these unnumbered combinations. Thus it is, that the *Element* may be said to 'extend its influence through all extent;' perhaps in every quarter and region of the globe, wherever Man is found and Speech is uttered, 'living, as it were, through 'all life—spreading undivided—and operating unspent.' Though the comparison between the *Elements* of *Life* and *Language* has in this point of the argument been deficient; yet another topic might be urged, in which the resemblance is again full and perspicuous. In the Doctrine of Transmigration, the Soul never dies, but is for ever busied in animating new and perishing systems of matter; nor can its immortal essence be affected by the most violent shocks or convulsions of the material world, with which it is surrounded.

Such reflexions might be present to the mind, when we cast our eyes over the eventful History of Human Speech. Languages, or the forms, which the Elements assume, are subject to perpetual fluctuation, and exposed to all the numerous accidents, which Man is destined to experience; but the Elements themselves still survive unaltered and unimpaired, amidst every revolution of Nature and of Life. The physical and moral evils of the world all prey upon Languages; and even the caprices and follies of Man himself, as they appear on the familiar occasions of ordinary life, are busily employed in producing those insensible mutations, which the forms of Speech incessantly experience. Folly and caprice are powerful agents in the operations of change;—controuling or rather suggesting the customs of Mankind; and Custom, as we have ever heard, is the Tyrant of Languages. Powerful however as these agents may be imagined—Folly, Caprice, Custom, or by whatever name they shall be called; still we must observe, that their powers are limited and directed by a superior necessity, which sways with irresistible controul the destiny of Languages.

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Their agency is confined to the simple changes of modification only, nor are they able to disturb the *Original Elements* either of *Languages* or of *Life*. The wildest sallies of caprice are confined and governed by the same laws, as the gravest suggestions of design; and they are only to be considered as different modes of acting on the same materials, invested with the same properties. Wherever there is Mind, the effects of design must always be produced; and whenever Man becomes intelligible to Man, whether in moods of sport or of gravity, of caprice or of meditation; the terms, which he employs, must be adapted to a train of ideas already formed, and derived from words already existing. They *must* be *significant*, and consequently must be analogous to a certain order or series of things, which had been previously established. Man may combine into new forms—he may enlarge or contract—he may change by every variety of modification; but he can produce no effects on the existence or the spirit of the *Original Elements*. They are removed from the sphere of his action, and are governed by a superior authority.

When these observations have been duly weighed and understood; we shall be enabled to comprehend, why the mutations in the forms of Human Speech have been oftentimes so rapid, and always so progressive; while in tracing the *Elements* themselves through all these mutations, or through the various Languages, arising from this perpetual change; we find, that the same sense has uniformly prevailed, and been regularly propagated, unaltered and unimpaired. With the mutability and variety of Languages we have ever been familiar; but this principle of their uniformity, by which they are all connected with each other, has, I trust, for the first time, been duly conceived and explained in the discussions of the preceding Volume. The experience of nearly four thousand years, in which we have been witness to the propagation of numberless forms of Speech, has established the fact, which
attests

attests the permanency of *Elementary Language*, beyond all possibility of doubt or error. Without involving ourselves in the remote ages of Hindoo Chronology, we may appeal to the writings of Moses, as they are delivered down to us in their genuine *Elementary* state—unincumbered with those unnecessary symbols, which vainly attempt to record the fleeting sounds of a vowel breathing. We there discover the *same Elements* bearing the *same meanings*; which compose at this moment the familiar Language of the English nation; and which, as we have seen, are employed to represent the same train of ideas over all the regions of the globe, with which we are most conversant.

On considering therefore this universal diffusion and unchangeable permanency of *Elementary Speech* while we observe at the same time the incessant mutability of *Languages*; we shall be enabled to throw light on a confusion of ideas, which appears to have clouded all former investigations on this subject. The similitude between various Languages has been perpetually observed; though it will be acknowledged, I trust, if these speculations are founded on truth, that our enquirers were totally unacquainted with the nature and the extent of the resemblance. Their speculations have been employed in discovering the *Original Language*, from which all these forms of Speech were derived; and to the Celtic—the Arabic—the Hebrew—the Gothic, &c. and even to the Greek itself, has this distinguished honour been respectively attributed. Nothing, we shall readily agree, can be more idle and unmeaning, than to talk of an *Original form* of Speech, when we all know, that these forms are perpetually changing. We may decide indeed by historical evidence and by other modes of reasoning, on a *recent combination*; but the idea of an *Original form* to a fluctuating object, in which no period is fixed for its commencement, we instantly perceive, is absurd and ridiculous.

We may still however direct our enquiries, with the most
anxious

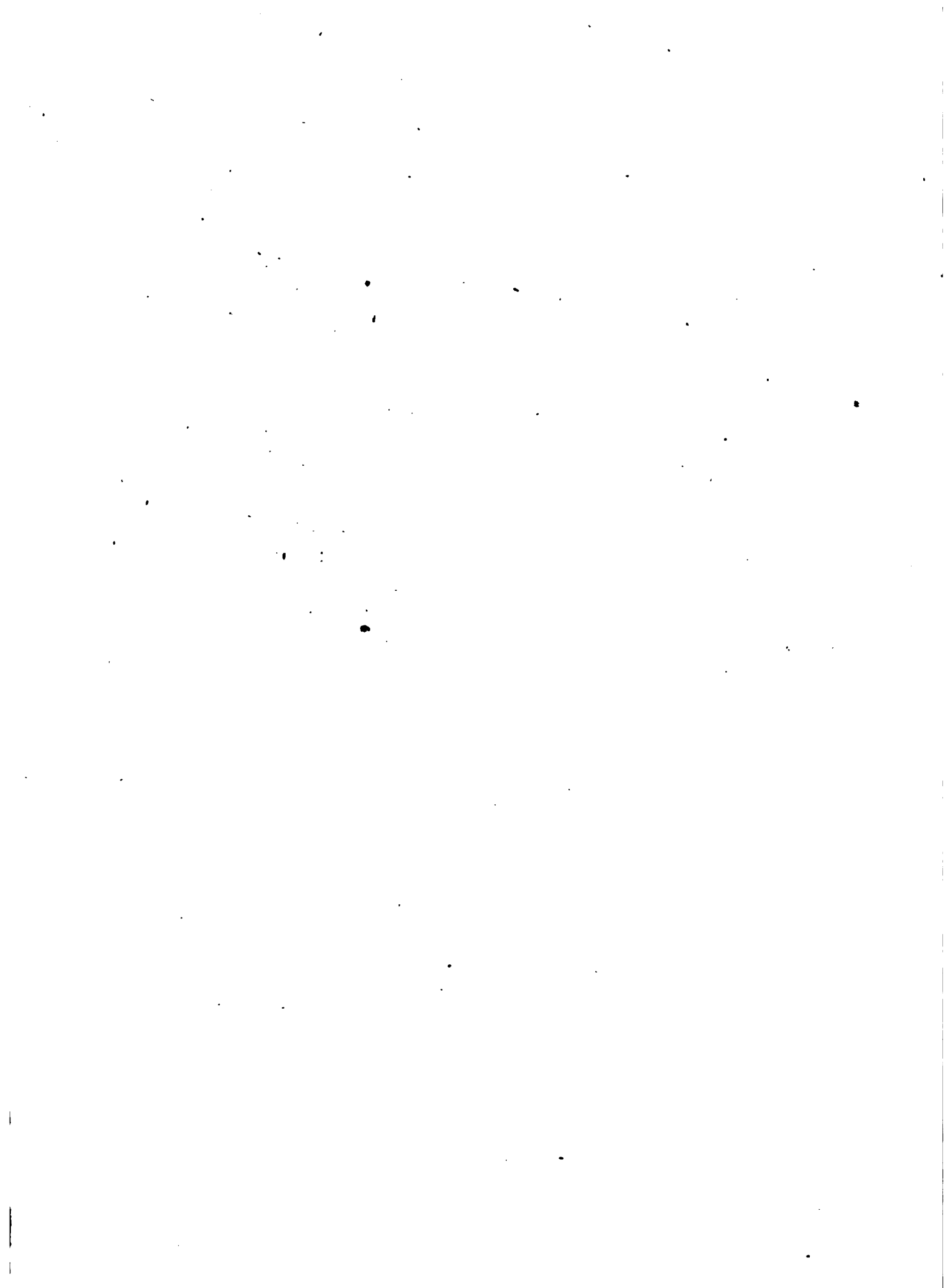
anxious curiosity, to a wondrous fact, which is deeply involved with the fate and fortunes of the Human Race. We may enquire, I must repeat, with the most anxious curiosity, whence it has arisen, that the *same Elementary Language* has been thus universally diffused, almost through every region of the globe, to which the discoveries of Europeans have yet extended. On this important question, I dare not venture even to interpose a conjecture. Our enquiries into these subjects can at present scarcely be regarded even as commencing; and the decision of a question, like this, would be the last result of meditation on the accumulated facts, which long and laborious researches had finally collected. It will be perhaps at last discovered, that the *History of Man* is deposited in the *Elements of Language*:—It is at least certain, that we shall vainly endeavour to trace the progress of Human Speech, in the migration of different nations through the various regions of the Earth; till we are furnished with the most ample materials for investigating the principles of that universal Language, which is the object of our search.

Though we are unable to discover, by what important event this wide diffusion of *Elementary Speech* was effected among the inhabitants of the Earth; and though we cannot form any possible conjecture on the remote periods of its origin, still however we may venture to hazard a prediction on the limits of its duration. If Languages shall continue to be propagated by the same mode, with which alone we are acquainted,—passing from mouth to mouth, through successive generations; and if men should continue to be endued with the same mind and the same organs; there is no reason to believe, that the *Elementary Language*, now existing, will ever perish or be impaired in its progress. The experience of four thousand years, in which we have not even perceived any properties of change or decay, will lead us to conclude in the most temperate spirit of calm investigation, that
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the same *Elements* will continue to preserve the same meanings, through every period of succeeding generations.

Thus, at last, we perceive, that a system, formed without contrivance, and propagated without design—the baseless fabric (as it might seem) of chance and of change, has alone remained constant, inviolate and immutable; when all around has dissolved and disappeared. The Arts and the Institutions of Man have perished with their inventors:—The monuments of his glory, his science and his superstition,—the palaces and the temples have crumbled into dust; and the proud cities, in which the wonders of his achievements were exhibited, are buried for ever under their own ruins:—All however is not lost:—THE ORIGINAL ELEMENTS OF LANGUAGE, which were once vocal with the inventions and emotions of primeval Man, still survive amidst the ravages of time:—They still continue to be instinct with the energies of mind; and to record in mystic, though in faithful characters, the secret History of the Ancient World.





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* In referring this word to the idea of *Stirring up the Dirt* I have certainly supposed a most probable origin, as will be manifest from the compound *Skal-Athuro*, (Σκαλαθυρ, Ludibundus fodio, fodicans ludo cum aliquo, Ludo simpliciter.) Hence, we know, is the comic term, Σκαλαθυματι' ατρε, μηρη (Nubes. 630.)

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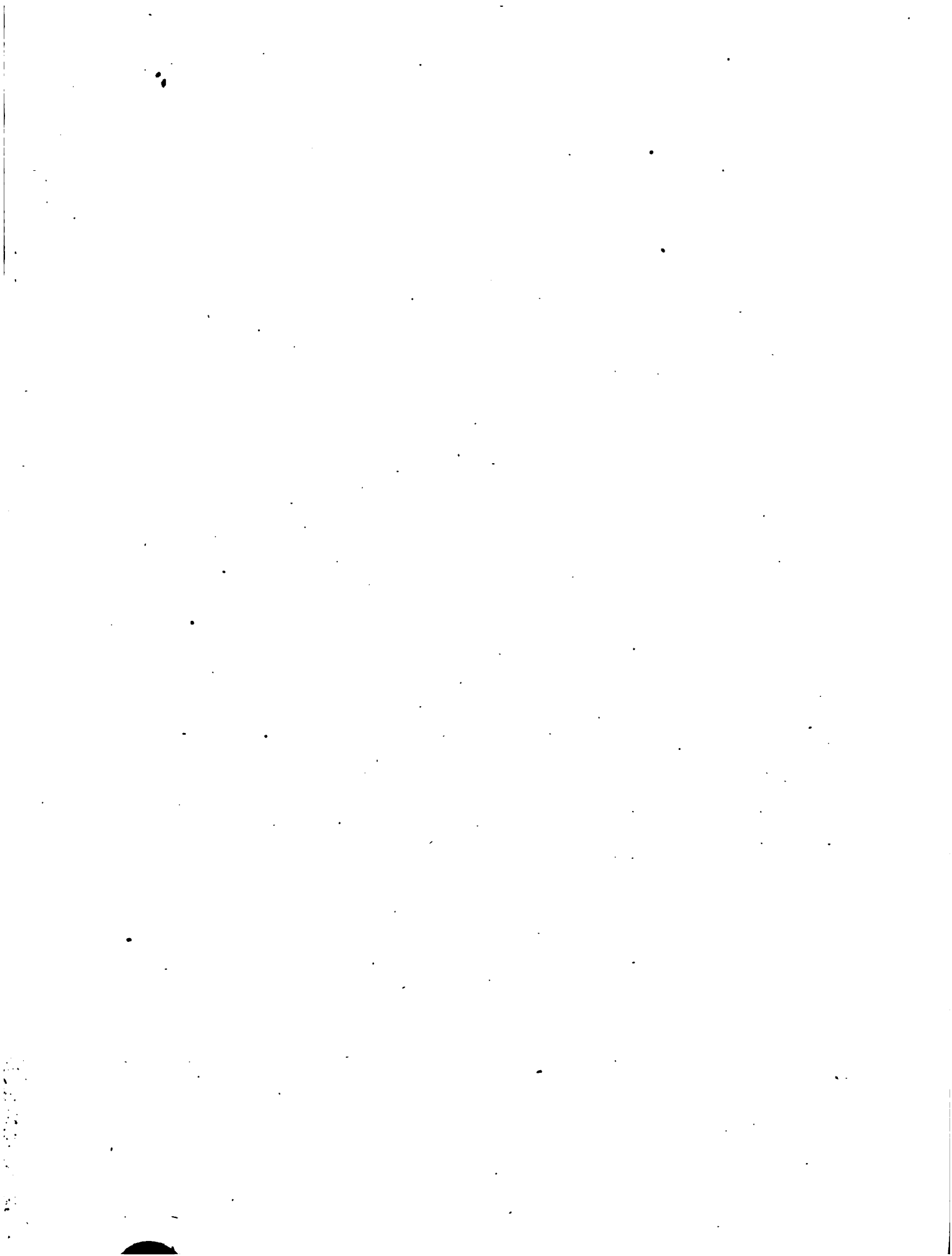
10. l. 24. for *Oigo* read *Origo*.
 280. l. 24. for *preferred* read *preserved*.
 319. l. 28. for *It* read *At*.
 366. l. 7. for the sentence beginning with
 We, &c., read "We perceive,
 "that in both these forms there
 "is alike an increase in the Ge-
 "nitive though not of syllables;
 "and the Grammarians have
 "chosen to distinguish them by
 "names, which are meant to ex-
 "press, that in one form there is
 "an increase of syllables in the
 "Genitive, and in the other there
 "is none."
 402. l. 7. for *Eemon* read *Eemon*.
 464. l. 13. for "*Ni=Si*, as the same *Ni* is
 "with *Si*," read "as the same
 "*Ni* is with *Si* in *Ni=Si*."
 518. l. 35. for "has learned, what the most
 "learned," &c. read "has learned,
 "what the most profound." &c.
 529. l. 12. n. for "as for Π example," read
 "as Π for example."
 582. l. 8. for *Okgazo* read *Ongazo*.
 604. l. 23. for *Hon-Or* read *Hora-Or*.
 621. l. 16. for *Verrunca* read *Verrunco*.
 758. l. 15. before *how* read *and*.
 759. l. 29. for *Achnos* read *Achna*.
 828. l. 11. for *and* read *et*.
 839. l. 26. for *Span. and Ital.* read *Fr. and*
Span.
 869. l. 5. for *Oiovt* read *Oiovt*.
 907. l. 18. for *Rracan* read *Hracan*.
 944. l. 27. for *Rate* read *Rete*.
 949. l. 27. for *Rraught* read *Draught*.
 953. l. 7. for *Sraggy* read *Scraggy*.

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994. l. 6. for *Facile* read *Facilis*.
 — l. 8. for *be-BEREIT*, read *be-REIT*.
 996. l. 10. for *Rest* read *wREST*.
 1034. l. 9. for *Rushter* read *Rushnter*.
 1050. l. 27. for "*Kep-ORROS*, (Κερωρος), in
 "a contrary order, Hortorum
 "custos, &c." read "*KEP-OROS*,
 "in a contrary order, (Κερωρος),
 "Hortorum custos, &c."
 1056. l. 15. for *Pedam* read *Pedem*.
 — l. 20. for *If* read *It is*.
 1077. l. 20. for *might seen* read *might have*
seen.
 1078. last line but one, for *Here we see* read
The term.
 1083. l. 22. for *Ronchiose* read *Ronchioso*.
 1085. l. 4. for $R\}n, M \text{ or } B$ read $R\}n, M, B$.
 1399. l. 29. for *or Rises up* read *or what Rises*
up.
 1104. l. 12. for *Rid* read *Rig*.
 1141. l. 29. for *IR* read *R*.
 1153. n. l. 16. for *KEER-os*, (Κερος), read *Ker*.
 1161. l. 9. for *Ovres* read *Ovres*.
 1182. l. 9. dele *h* in the first *Arrha*.
 — l. 25. for *form* read *forms*.
 1198. l. 18. for *term* read *terms*.

PRELIMINARY DISSERTATION.

16. l. 20. for *each and* read *each other or*.
 23. l. 17. for *D an* read *DJan*.
 25. l. 27. for *VasaLLe* read *VasaLLo*.
 26. l. 30. for *a-o* read *a*.
 30. l. 6. for the first *CL* read *C*.
 &c. &c. &c.



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